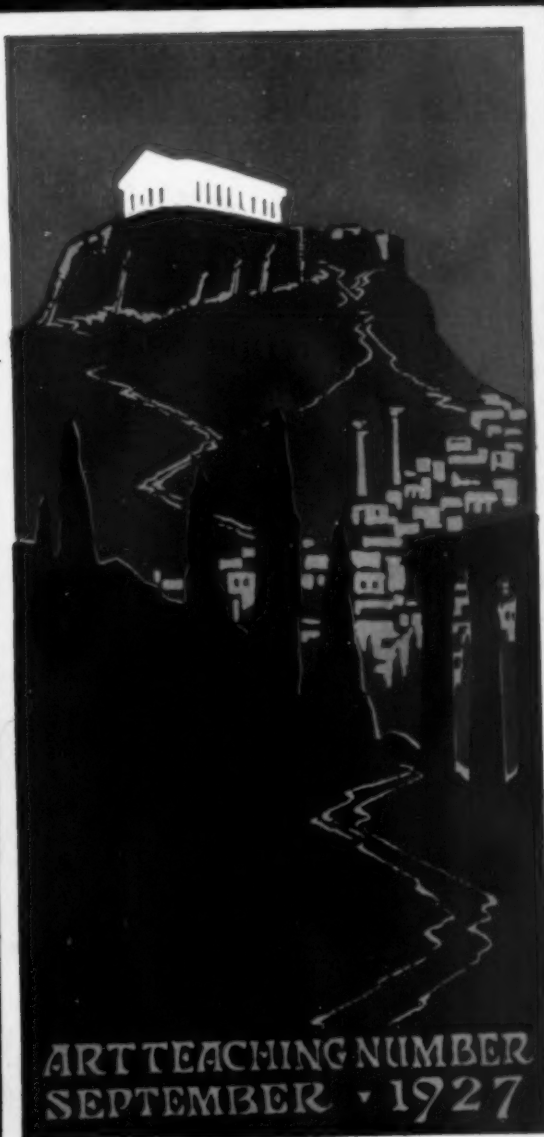


The SCHOOL-ARTS MAGAZINE

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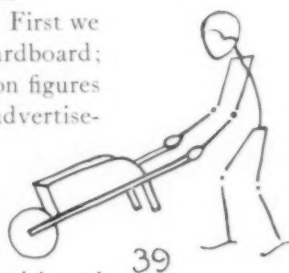
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The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
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VOL. XXVII

SEPTEMBER, 1927

No. 1

Art Teaching Number

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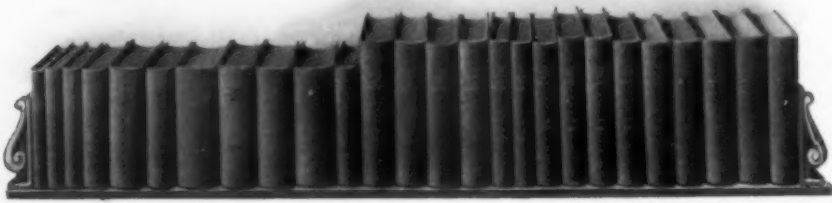
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You will be a better and happier art teacher if you begin *now* to build up your reference shelf of

The School Arts Magazine





TWO WATER COLOR SKETCHES BY LUCILE HINKLE OF FULLERTON, CALIFORNIA. ABOVE, "PASSAGE TO THE SEA." BELOW, "ASILOMAR SAND DUNES." THESE SHOW A DIRECT, DECORATIVE TECHNIQUE IN WATER COLOR PAINTING FOR OUTDOOR WORK

The School Arts Magazine

VOL. XXVII

SEPTEMBER, 1927

No. 1

Environmental Influence Upon Drawing "Just for Fun"

HARVEY C. LEHMAN

The University of Kansas

IN THE following study the attempt has been made to discover what children and young people do when they are "on their own." This study is therefore a study of unsupervised behavior, a study of what pupils do when teacher pressure is removed. No attempt was made in the present investigation to alter the environmental conditions prevailing during leisure hours. The individuals included in the study were simply asked by their teachers to check from a comprehensive and catholic list those activities which they had voluntarily engaged in during the course of one week preceding the date of a given investigation. In asking for this information special care was taken to have the pupils understand just what information was being asked for, the teachers employing a uniform series of instructions which had been worked out during the course of several preliminary studies.

Included in the present study were elementary and high school pupils from the following Kansas towns: Kansas City, Lawrence, Bonner Springs, and Moran. In order that seasonal differences might be taken into account the list was checked by the same groups of pupils on three different dates, namely,

November 7, 1923, February 20, 1924, and April 30, 1924. The same list of activities was checked on each of these dates and the only changes in the sets of instructions were changes in the foreword. In order to discover the differences between rural children and city children the list was subsequently administered in certain one-teacher rural schools each having an average attendance of less than twenty-five pupils. The smallest rural schools were selected for the study as it was felt that these would represent a more genuinely rural environment than would the larger rural schools. These extremely rural schools were located at various points in Shawnee, Douglass, and Franklin Counties (Kansas). Owing to the difficulty of administering the test in the rural schools, the latter were not asked to check the list for the different seasons of the year. They first checked the list in the fall of 1924. For the purpose of verifying the findings the rural pupils were again asked to check the list in the fall of 1925. The number of pupils included in the study may be seen by reference to Table I. The older individuals listed among the city children in Table I, were students of the University of Kansas, located at Lawrence.

TABLE I
NUMBER OF INDIVIDUALS INCLUDED IN SOME
INVESTIGATIONS OF PLAY BEHAVIOR

Ages	<i>City Children</i>					
	Nov. 7, 1923		Feb. 20, 1924		Apr. 30, 1924	
	B.	G.	B.	G.	B.	G.
8½	98	100	90	97	80	99
9½	169	174	161	139	144	144
10½	182	215	169	199	160	176
11½	187	235	167	222	184	220
12½	249	326	201	289	176	266
13½	280	269	231	235	259	263
14½	274	301	252	282	238	278
15½	230	261	247	244	247	256
16½	210	251	181	223	193	235
17½	145	182	130	208	146	193
18½	115	120	170	174	130	167
19½	95	101	119	115	102	93
20½	50	73	73	124	59	76
21½	53	41	57	85	43	66
22	79	44	105	114	68	88

	<i>Country Children</i>			
	Nov. 1924		Nov. 1925	
	B.	G.	B.	G.
8½	89	85	35	39
9½	102	85	45	49
10½	102	103	67	53
11½	106	109	65	64
12½	101	83	79	69
13½	93	89	70	57
14½	67	68	50	35
15½	46	27	22	21

FINDINGS

Included in the list of 200 activities was activity No. 173, "Drawing with pencil, pen, chalk, or crayon." The following paper presents the findings in reference to this activity.

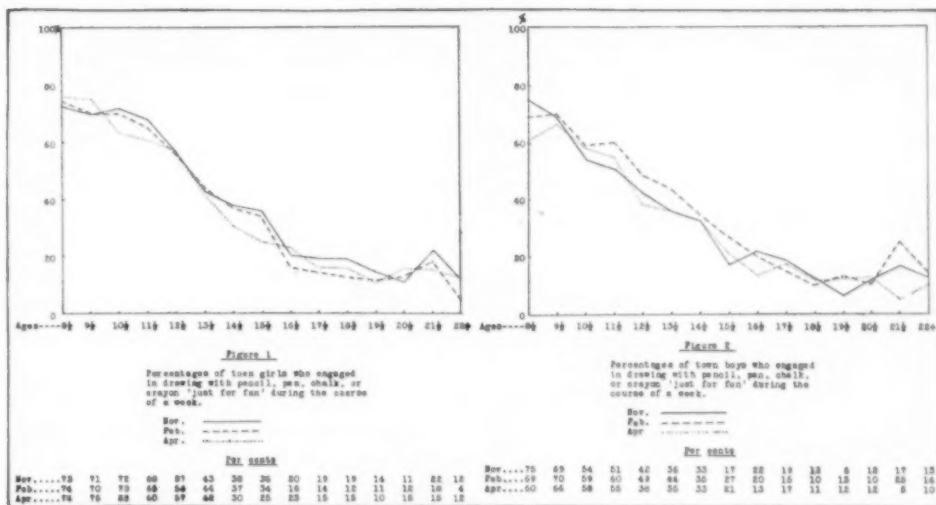
Figure 1 shows the percentages of town girls who indicated that they had engaged in drawing with pencil, pen, chalk, or crayon, one or more times during the course of a week preceding a given investigation. The giving of the test three times prevented obtaining of unreliable results due to unusual condi-

tions which might attend one administration. It will be noted that Figure 1 presents the findings for three separate investigations and that the results of all investigations are strikingly coherent. Drawing is apparently an activity little affected by the seasons.

Figure 2 presents the findings for boys with reference to this same activity. It will be noted that the boys' results are also similar from season to season. Nor are there conspicuous sex differences displayed in reference to drawing just for fun. On the contrary, the similarity of the sexes with respect to this activity is particularly noticeable. The conspicuous and vital fact therein presented is that drawing for pleasure is an activity that decreases steadily and rapidly among both boys and girls after they reach age eight. Data for children of age-levels lower than eight not being available, it is not possible to state the age-level at which drawing is *most* commonly engaged in by children. The general shape of the preceding curves suggests that spontaneous drawing is at its maximum sometime prior to age eight.

One logically asks the question: Why is it that so many of these boys and girls give up voluntary drawing as they grow older? There are probably a number of factors which combine to bring about this situation. Several writers have contended that a most potent factor is an increased tendency toward self-criticism that comes with increased maturity.¹ It is possible that in some instances a hypercritical teacher causes self-consciousness to appear in the child and with it discouragement and loss of interest. Other environmental factors may also be influential.

¹Waddell, Charles W., *An Introduction to Child Psychology*. 1918. Houghton Mifflin Co. Chapter VIII, pp. 185-209.



Increase of intellectuality, increase of aesthetic appreciation, improvement of the power of observation, and the repressions of environment as well outside as inside the school, bring the child sooner or later "to see that his drawing is nothing more than a poor, weak imitation of nature, and the charm of creative art vanishes with the disappearance of the former naïve."¹²

Obviously there will be a tendency for spontaneity and initiative to diminish or to cease with many children when they come to this realization and at such times it requires the greatest skill and understanding on the part of the teacher to maintain the child's interest in drawing by means of external incentives and what may appear to be unmerited encouragement. At such a time it may prove to be fatal for the teacher to be too critical or too exacting in his demands.

Lukens feels that it is little less than criminal for the teacher to say to the child, while this period is on: "Open your eyes and see the tree and the fruit thereof, as they really are. Draw the apple exactly as you see it." The pupil does so, and his eyes are opened, and

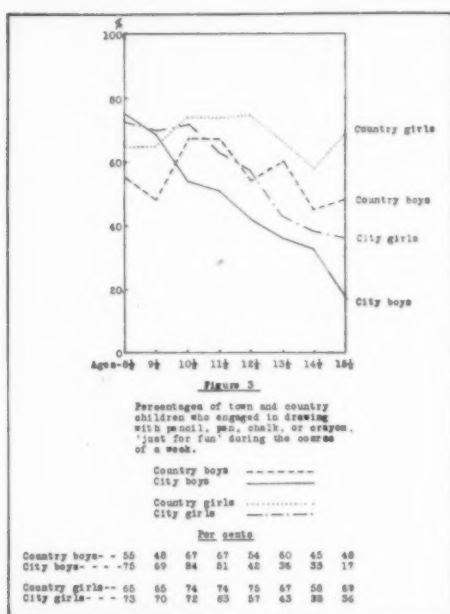
he sees his nakedness, and is filled with shame. The divine gift of artistic illusion vanishes; he awakens to find that he cannot draw. Thus, the "golden apple" is too often destroyed.³

Curiously enough, it was found that country children do not give up trying to draw as generally as do town children. Figure 3 shows the percentages of town and country children who indicated that they had engaged in drawing just for fun during the course of a week. It will be noted from Figure 3 that, with practically no exception, girls draw slightly more generally than boys of the same ages who live in the same environment. However, the fact that the older country boys (those of ages 13½ to 15½ inclusive) were found to draw more generally than town girls of the same ages would seem to indicate that sex differences are not so important as environmental influences.

Most curious of all is the fact that drawing does not decrease so rapidly among the maturing rural children as among the older town children. On the other hand, between ages 8½ to 15½ in-

¹²Waddell, Charles W., *An Introduction to Child Psychology*. 1918. Houghton Mifflin Co. Chapter VIII, p. 194.

¹³Ibid.



clusive, the decrease in country children's attempts to draw is relatively slight.

Lest the reader think that the above findings are a mere chance result and that they would be unlikely to recur upon subsequent investigation, it should be explained that a similar environmental difference is found when the curves for the town children are made using the data derived from any one of the three investigations that were made in the towns, and when the curves for the rural children are made using the data derived from either of the two rural studies. The fact that the findings remain practically constant when the data are thus partitioned is probably indicative of the fact that the results set forth in Figure 3, are not due to chance or to accident.

It is not easy to explain the above findings. Various hypotheses occur to the writer but the subjective nature of such "explanations" makes them of

doubtful validity. One fact stands out above all others, namely, with increased maturity spontaneity and initiative in drawing tend to be repressed to a much greater extent in town children than in country children.⁴ It is, of course, true that Figure 3 presents only partial data in reference to drawing. There is a quality as well as a quantity in drawing. A complete comparison of the town and country children's drawing would therefore need to take account of such qualitative differences as may exist. In the present study no attempt has been made to do this.

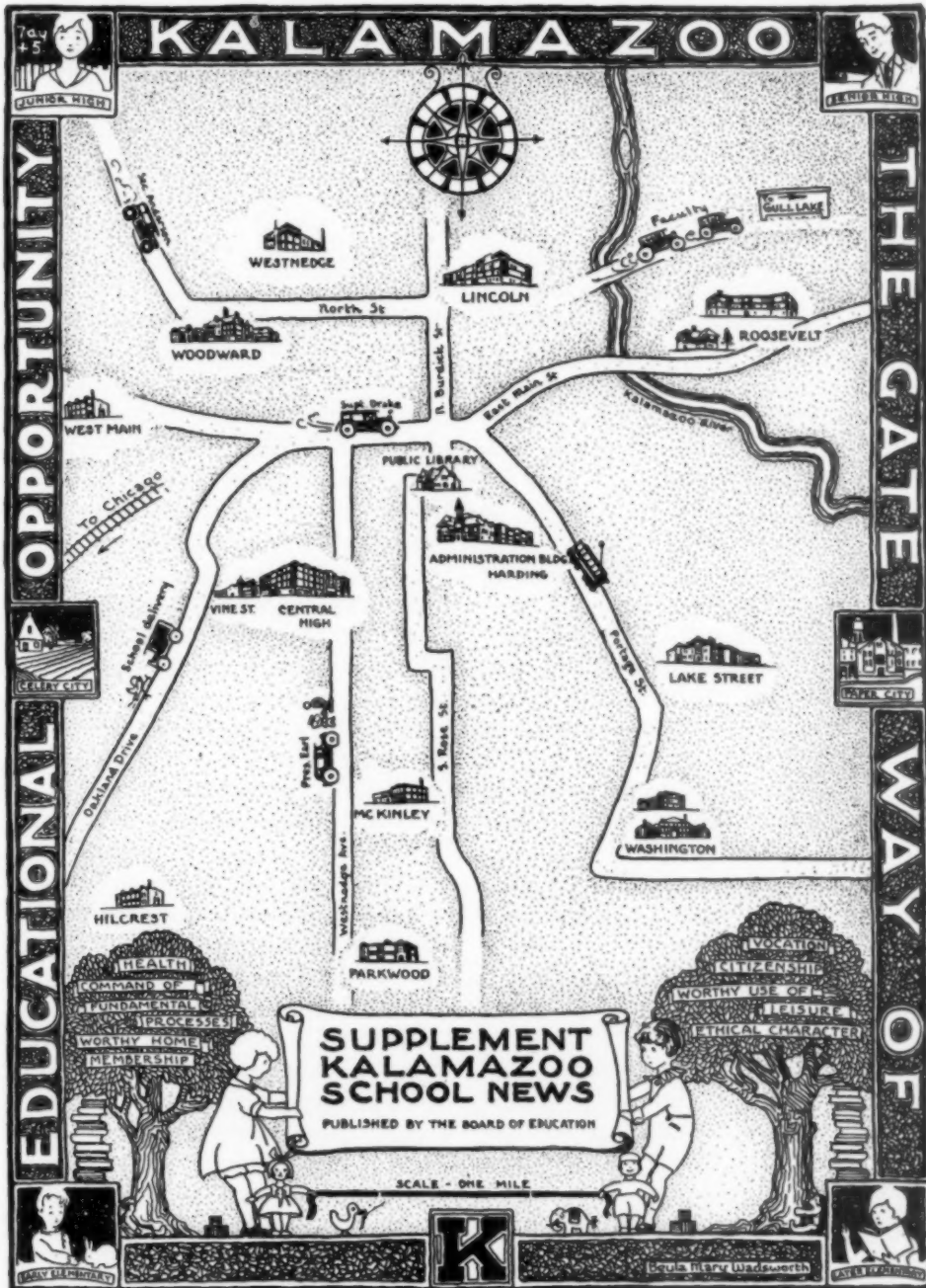
Whatever else they may show, the above findings make it evident that maturity alone is an insufficient explanation for the decrease in "drawing just for fun" on the part of the city children. This being the case careful consideration should be given to the rapid decline in the city children's attempts at pleasurable drawing. Such consideration is important both in planning the content and in selecting the method of courses in the subject of drawing.

In no capacity are spontaneity and originality more precious: in none has the school more consistently ignored them.⁵

Several salient questions arise from the foregoing presentation of the findings from the present study: (1) Why is it that the curves of the city children decline so much more rapidly than the curves of the rural children? (2) Is the situation here portrayed in reference to the city children one that calls for remedial measures? (3) Is it at all possible to change the situation as regards the spontaneous drawing of the older city children? (4) If so, what are the means for making the change?

⁴Other activities more commonly participated in by country than by town children are as follows: Cutting paper things with scissors; Just singing; whistling; looking at pictures (still pictures); climbing trees, fences, porches, posts, etc., playing with pets; hunting; shooting; horseback riding; wading in the water, etc.

⁵Waddle, Charles W., *An Introduction to Child Psychology*. 1918. Houghton Mifflin Co. Chapter VIII, p. 197.



THIS IS THE AGE OF PICTORIAL MAPS. NO LONGER ARE MAPS A PUZZLE OF UNINTERESTING LINES. THIS MAP OF KALAMAZOO SCHOOLS MADE FOR THE "KALAMAZOO SCHOOL NEWS" BY BEULA M. WADSWORTH, SUPERVISOR OF ART, KALAMAZOO, MICHIGAN

The School Arts Magazine, September 1927

Teaching School Arts to a Big City's Wee Cripples

UNIQUE SCHOOL MAINTAINED IN A GREAT CITY HOSPITAL
LENDING INTERESTING SUGGESTIONS TO BIG CITIES ELSEWHERE

FELIX J. KOCH

Cincinnati, Ohio

GO WHERE you may, very nearly, Greater Cincinnati 'round about, five mornings of the week, every week of the school year, in proper hours, you may chance upon a long, attractively painted wagonette motor-bus, gathering children—and children alone!

These children, should you stop to note, are cripples—cripples of every kind and class and description—and they are on their way to public school.

The Rotary Club of Cincinnati, eager always to do what folk about here term the "nice things," maintains this motor-bus service for the crippled kiddies to this end. Routes are arranged to bring all who should go by shortest cross-cuts, and in due time the bus and its pupils are at school.

School here is of two distinct groups of pupils—these newcomers, and residents! In the former case, class is held in one of the larger bedrooms of the big Orthopedic Ward of the Cincinnati General Hospital—one of the really big hospitals of the world. Blackboards—used, in course, in art instruction—are employed to divide this wardroom into five separate classrooms. In these the eight grades of what corresponds to the local district and intermediate school course, and then an ungraded high-school corps, meet. There are five teachers to the school.

"Sessions begin," Miss Hidla Pfaf-

finger, in charge of art work tells us, as she ushers from stall to stall, "at half past nine in the morning and continues through till two in the afternoon. There is no set recess, no nooning-hour. At high noon, instead, a very substantial meal—meat, vegetables, dessert—is furnished from the hospital kitchens, the city Board of Education, however, paying the bill. The Board, it may be added, pays for all orthopedic and similar appliances required by the pupils, and for the doctors always in attendance here."

Meanwhile, not so very far away, in the same general quarter of the big hospital, but sufficiently removed to prevent cross-infections of crippling diseases, there is held a very similar, but somewhat smaller, school. This consists of the boys and girls—cripples all—who are permanently, or at least for the time, In-patients here. These cripples over-night at the hospital; whereas the children of the first group are returned daily to their homes.

With both classes—both "schools" they say here—procedure along art lines is much the same.

As far as is practicable, children in any stated grade in the hospital school are given the same art training they would receive if in that grade in any public school near. In addition, the special art teacher, Miss Pfaffinger,



IS HE WORTH THE TROUBLE? CHORUS—HE IS!

visits the school, as she does the other public schools assigned her, once every two weeks, to direct work done by individual class teachers there. Each of these class teachers, with the single exception of the one looking to mental defectives, has at least twenty pupils at this time.

Every class receives at least fifteen minutes of art instruction daily, and often considerably more.

Wee folk—the youngest primaries that is, are furnished colored crayons, and gathering about tables—some in roll-chairs; some, their crutches resting against straight chairs; some, their legs encased in metal bandings and having to be carried to their seats—they are set to illustrating stories. Teacher, that is, reads aloud a story; the children draw pictures of such parts of it as they may prefer; then, all through, the teacher demonstrates, from among examples given here, how best and how not to illustrate. Just seeing the various concepts different children will produce from hearing one and the self-same story, is

interesting to the children as it is to the teacher herself, and rouses to fresh enthusiasm, fresh incentives, for the course.

"One thing we do believe worth the mentioning," Miss Pfaffinger suggested, as we passed from where the children of that class were "making the pencils talk," as they put it, to the next, "is to get away from the hackneyed *old* stories. Red Riding-Hood, Cinderella, Bluebeard and the like are taboo. The stories we read to the little ones, for them to illustrate as we go on, are all of them always new!

"From those more primary forms of work, art teaching advances then to forms of poster work. Here, too, we like to believe we are doing something distinctive.

"Naturally, when there is a great public campaign on, like the one for an extra tax levy to support various educational ends, we make what posters we can to help the cause.

"Normal times, though, we rally our poster-making efforts about 'groups' we call them.

"One day the 'group' will have to do with a general store.



SOMETIMES THE CRIPPLES HAVE SESSIONS ON THE SUN PORCH

"Assume,' we tell the young artists, 'that you had a general store, selling everything from apples to nails, and from hammocks to ice skates. You wanted people to know about your various wares; you wanted to let the fact that you kept baskets, shoes, linens, candy, just about everything, be known. What sort of posters would you make, for hanging, town around?'

"Another time we suggest to the children that they group their posters about a presumed 'health shop'—a place where one might invest in just everything, from wheel-chairs, like the ones the many use here, to thermometers, sponges and towels.

"Again, we have rallied to a Gift Shop Group—things they know of, or should like to find in some gift-shop they have in mind.

"We believe that child nature responds much the best to such a concrete plan, such an objective for the poster drawn, than where a child is told to draw a poster embodying fruit, or toys, or what it may be, to no particular end!"

Advancing, the young artists at this unique school go to more technical art work.

"You see," Miss Raines, the principal teacher, replied to our request that she outline this exactly, "circumstances always alter cases, and never more so than in a school of pupils like these. The boys and the girls building classes here are, many of them, normal boys and girls, except for the one affliction. Some of them, however, are subnormal, mentally, because of the strain of that affliction; a sound body should have a sound mind.

"But they are boys, and they are girls, and they want both an education and



WATCHING THE LAME CHUM GO TO SCHOOL
IN THE BUS

then something to do. They want to learn to read and write and draw; they want to understand ever deeper books—to appreciate pictures, statuary, they may meet; they want to learn of the big world out beyond the horizon of *now*, and how to value buildings of real artistic worth when they meet them there. In short, to repeat, these children demand an education, quite as other children do.

"Here, now, these little tots are receiving kindergarten instruction. In art work, this should equal that of our kindergartens where-so-e'er.

"The older ones start with the R's—first grade drawing. In both cases, we advance the work as rapidly as we can, but we make no attempt to have our pupils 'make the grades' in a given time, as we would in more usual schools.

"While marshalled in groups, with rarest exception basic instruction has to be almost wholly individual. Complicating this teaching is the fact that nearly each day brings newcomers to class, with whom we must go back over ground all anew.

"Advancing from elementals, how-

ever, we teach the children how to do basket-weaving and picture-framing—how to use their hands. We strive to inculcate a love of art, a use for art; in addition, though, here we strive to use art work to interest the kiddies to what degree it can, to take their minds off their afflictions.

"So with these children who can come to either classroom in point, that for the in-hospital patients, that for the children from without. Meanwhile we are giving much the same instruction in the wards.

"Every evening the children's dispensary of the hospital furnishes me with a list of children of school age received within the day. I visit these children, consult with their nurse and the ward physician, and we decide whether they can be made pupils of the classrooms in point, or whether they shall be recipients of our bedside extension course; or, whether they shall be given any teaching just now at all.

"Often ambitious little folk actually grieve over time lost from school work; drawings left at school unfinished, and

lessons then help on the cure. The telephone, and some neighbor boy at home brings the drawing here to 'class.'"

As the children progress in their work in art, designs for wall-paper, linoleum, things of that sort are in order. Wicker-straw weaving, too, then enters on the art course here. Mat work and the making of rugs for doll-houses and the like, constitute still other chapters of the tale.

Through with these branches, and advancing steadily on, the crippled children of the hospital here enter courses quite the same as those offered children of much the corresponding age in like grades in the more usual around-town public schools.

Here, then, as in the schools for the blind and the deaf, art teachers particularly find that nature works her compensations.

The boy or girl who is crippled, bed- or chair-bound, or who finds it difficult to move, where he moves at all, finds exceptional pleasure in quiet, sit-to-work themes. Sketching, painting, modeling, weaving, make especial appeals, and these children concentrate on them as their livelier colleagues cannot. Concentrating, they apply themselves to degrees normal children seldom can reach.

As a consequence—well, as a consequence, come the annual exhibitions of art work done in the Queen City public schools located where-so-e'er, and the products of the fingers, pencils, brushes and pens of the poor little lame, or otherwise afflicted folk of the big General Hospital schools will measure up with the very best!



BRINGING THE SICK ONE TO SCHOOL



ST. MACLOU

Hedley Fitton

AN ETCHING, BY HEDLEY FITTON, PRODUCED WITH FINE LINES AND INK TONES. REPRODUCED FROM THE MUNDER PRINTS BY THE COURTESY OF NORMAN T. A. MUNDER & COMPANY, INC., BALTIMORE, MARYLAND



BEAUVAIS CATHEDRAL

Hanflip Fletcher

AN ETCHING IN BOLD LINE AND CLEAN LINE PROOF BY HANFLIP FLETCHER. THE MUNDER PRINTS FAITHFULLY REPRODUCE THE ART QUALITIES OF THE ETCHERS' ART. ONLY A CONNOISSEUR CAN DEFINE THE DIFFERENCES

Figure Drawing and Modeling for High School Students

MARTHA K. SCHAUER

Art Director, Stivers High School, Dayton, Ohio

FIGURE drawing and modeling in high school classes are both difficult to manage if attempted along the lines of art school instruction. Time is too short, classes too large, and facilities inadequate, where every phase of art work needs to be attempted in one small room. A simple method of attack needs to be arranged so that this important phase of work is not omitted from the curriculum.

Inspiration for a new approach to such work came to us this year from two sources: An article in the *American Magazine of Art* for October, 1923 entitled "Troubetzkoy—An Interpreter of Life," and the book on "Figure Construction" by Bement.

If figure drawing would accomplish anything in an art class it should above all create the desire to express a feeling for life. Troubetzkoy astounds us with these words, "Life as I see it, as I feel it, is too great to be expressed in words; it needs a stronger expedient—it needs 'works'. If I have accomplished anything—Ah; that has been by a gift from 'le bon dieu'—but I have tried to interpret what I feel. I have never copied anything in my life. I have never had a lesson." Such talent is, of course, phenomenal, but a little guidance and much freedom in an ordinary class of high school students can produce results that prove rather inspiring.

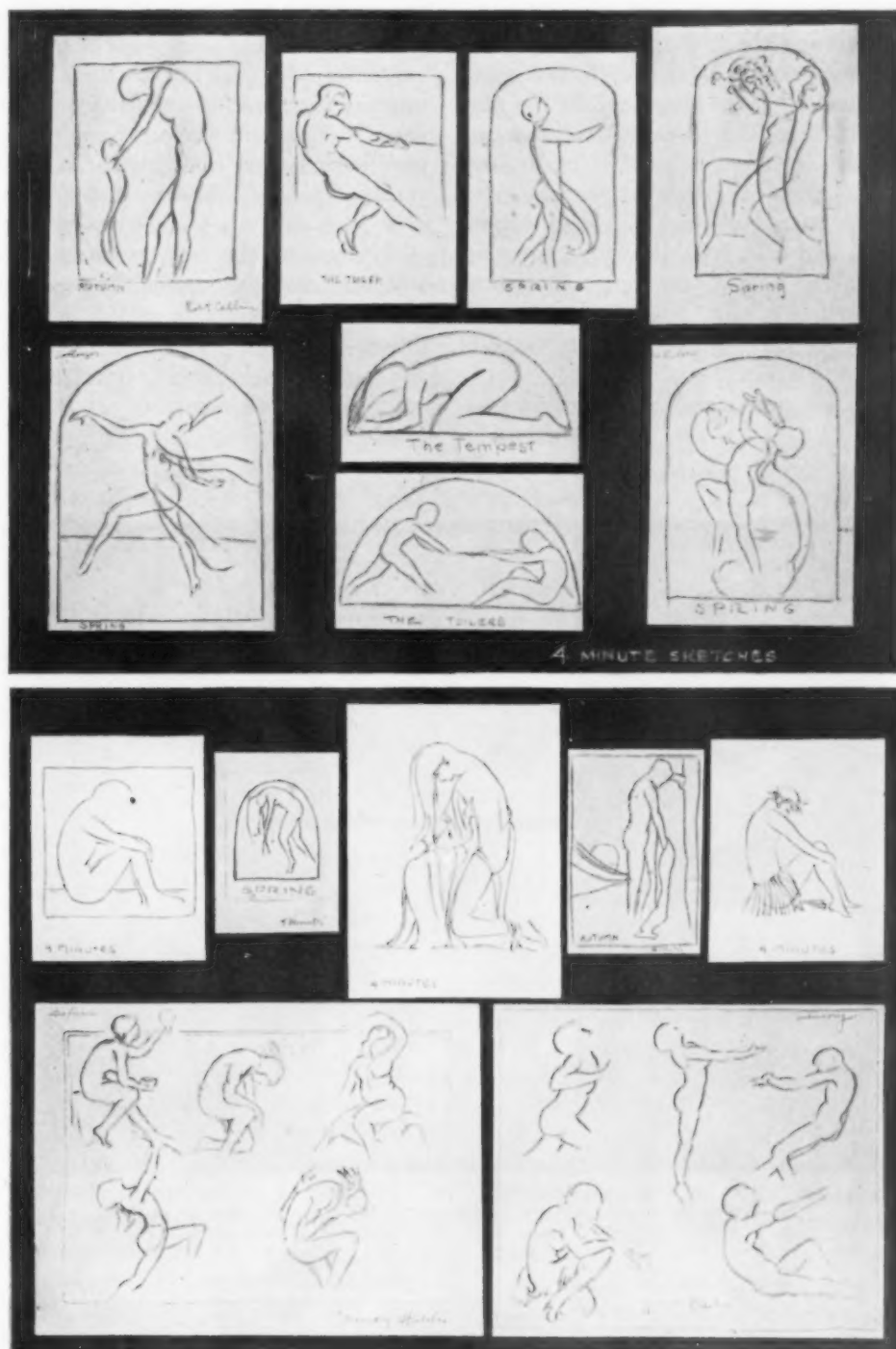
For several weeks we followed the

suggestions in Bement's book. Pupils were very much interested in finding that they could get some semblance of a human figure in a very short time. They tried for action, they studied the people around them, they analyzed photographs of Greek sculpture, they made many memory sketches.

After this intensive work which developed quick thinking they were asked to draw from memory four-minute sketches of figures in action. Topics were suggested such as Autumn, Spring, The Toilers, The Storm. Occasionally pupils would simply be asked to fill a certain shaped area. Very few failed to get something worth while and the class as a whole was rather amazed at its ability.

From this they were perfectly willing to attempt sketching from the posed model when they tried a variety of mediums. The sketches were always quickly done (never more than 35 minutes) because the pupils were urged to get action, express life, and not ruin a good sketch by fussing over it too long. High school students as a rule are not capable of carrying such work very far.

The next step in the figure work was prompted by the article on Troubetzkoy and the students seemed eager to try modeling in the round. Clay was purchased and about three pounds given to each pupil to take home. The result was entirely up to them. A careful explana-

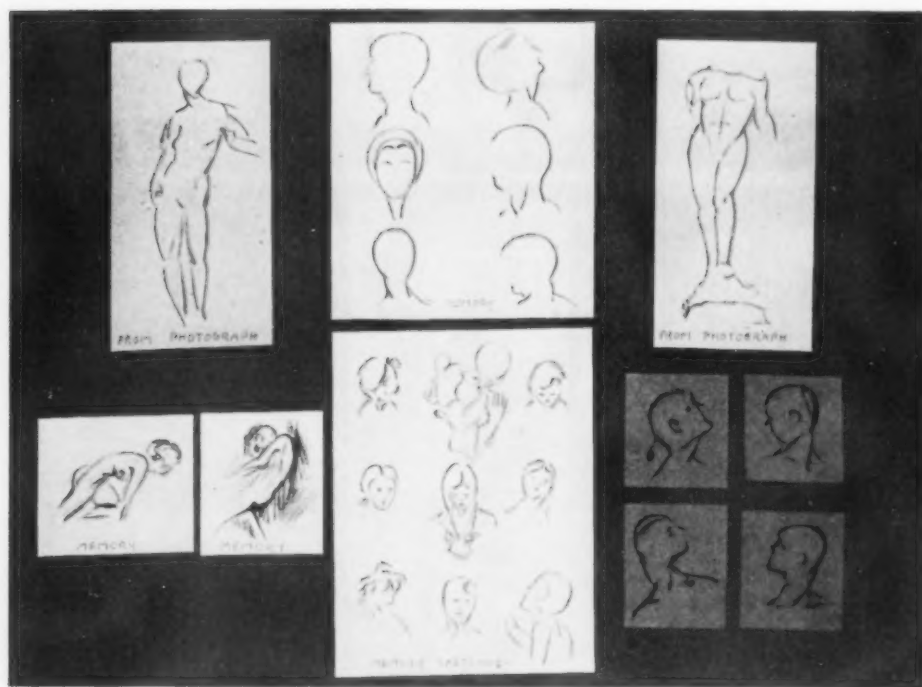


SKETCHES BY THE STUDENTS OF STIVERS HIGH SCHOOL,
DAYTON, OHIO, MARTHA K. SCHAUER, ART DIRECTOR
The School Arts Magazine, September 1927

tion of the handling of the medium was given and the photographs of work by Troubetzkoy shown. Pupils were urged to make "quick sketches" in the clay and not to labor over features and tiny details. Action was the thing desired. The words of Troubetzkoy were given them, "Go to life, find there your inspiration and take from the living age your impressions and your sense of what it means—put that into your work—for only so will you ever learn to embody life into works."

A week later each pupil returned his

lump of clay transformed into a more artistic form. The renderings all proved very interesting. To be sure, some failed to grasp the need for simplicity and the value of light and shade. Some pieces were entirely too complicated and full of deep recesses. The majority, however, were very creditable. One can easily imagine the interest aroused in sculpture and the appreciation gained through a closer study of the masterpieces. Difficult or not, figure drawing and modeling should be given a place in every high school course.



SKETCHES FROM MEMORY AND PHOTOGRAPHS BY THE STUDENTS IN MARTHA K. SCHAUER'S CLASS, DAYTON, OHIO, AS DESCRIBED IN THE ABOVE ARTICLE

Art Pays and Beauty is Best Policy in Long Run

OTTO H. KAHN

New York City

IT MAY seem incongruous to refer to the subject of art in the midst of a business speech, but I feel that it is appropriate, in a survey which attempts to deal with the fundamental elements of our day, to call attention to the ever-growing importance and influence of art as a factor in the lives of millions of people.

Incidentally, I would point out that to cultivate art, to love it and to foster it, is entirely compatible with those qualities which make a successful business man. It does not weaken a man's fiber; on the contrary, it makes it more elastic, more capable to withstand strain. Many examples might be cited, beginning with the records of ancient times down to such recently departed figures as Morgan, Frick, Widener, Juilliard, of men who were eminently successful in business and, at the same time, loved and cultivated art, and actively furthered its cause.

Indeed, even considered from the sheer business aspect, the cultivation of the taste of a community—which means the cultivation of art—is of great desirability in many ways. For instance, in addition to being a civic asset in the sense that it teaches the people to appreciate the things which are fine and high and inspiring, and by contrast breeds aversion for those which are low and vulgar and degrading, it is actually an investment which yields dividends in dollars and cents.

Art pays. Beauty is "the best policy." The cultivated taste of the French

people, developed for generations, has brought and is bringing untold millions into the coffers of that nation. The beautiful things created in the cities of Italy during the time of the Renaissance in the fifteenth and sixteenth centuries, are today, four and five hundred years after they were wrought, a powerful magnet to draw travelers and money to that country; they are today a highly important element in the international balance of trade of Italy.

It is a complete misconception to believe that art is a "highbrow" thing, or that it is the plaything of opulence. Art is virile, red-blooded, of the people and for the people. It means far more to the masses than is generally realized by those who are but superficially acquainted with their lives and sentiments. It is a mighty element for civic improvement. It is a powerful educational factor. It is, or can be made, one of the strongest among those agencies which have power to influence the conceptions and the attitude, the ways and the manners of the people.

Art is democracy in its very essence. It is one of those fundamental things which unite us and make us kin in common understanding, common feelings, common reactions. It knows nothing of caste, class, or rank. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to the greatest wealth.

And as a final item in this inadequate and cursory enumeration of the claims of

art to the attention, care and sympathy of business men, let me say this: We all, rich and poor alike, must have outlets for our emotions, once in a while. Some of the unrest of the day, some of the defiances of the law, some manifestations of perturbing tendencies, arise in part, I believe, from an impulse of reaction against the "humdrumness" and

lack of inspirational opportunity of everyday existence. Much can be done by art to give satisfaction to those emotional impulses, and to guide them into a fructifying channel instead of permitting them to run a misguided course, with the hazard, in some instance, of ultimately turning into even a destructive one.

Art Education

ARTHUR HENRY CHAMBERLAIN

San Francisco, California

ART is a natural expression and ceases to be art when affectation sets in. The art quality may be applied in practically every phase of human life and experience. We must get away from the idea that art is drawing, or sculpture, or painting, or decoration, or jewelry, or woodwork. The art quality may be cultivated in all, and the real art quality is of practical use in our everyday life.

We are not primarily to produce artists through art teaching in school. We are not to single out a few delicate, high-strung, sentimental youths and maidens, and make them the beneficiaries in a cut-and-dried plan of art

instruction. We are rather to expose everyone to this art influence, with the thorough knowledge that the results will be according to individual tastes, abilities, desires, capacities, efforts. This kind of art teaching must be general.

But to become operative in practical life it must be possessed by those who are of the practical life, who are *doing things* in practical life. The art quality in the individual must mean more than the ability to produce a masterpiece, or to appreciate a work of art. It must result in the selection of good and substantial things; it must find its application to all phases of life by all people all the time; it must be lived.

ART SHOULD MAKE THE POOR AND UNCULTIVATED FEEL THAT IT ADDRESSES THEM WITH A VOICE OF LOFTY CHEER, AWAKENING IN THE BEHOLDER THE SAME SENSE OF RELATION AND POWER WHICH THE WORK EVINced IN THE ARTIST

—Emerson

What is the Matter with Art?

NAN K. WILEY

Jacksonville, Florida

I AM about to explode. I can stand it no longer, I've had enough. The time has come when I feel I *must* do something, simply must.

What is the cause of this outburst, you ask? Well, this is it. I have just been listening to a grade teacher deliver an oration on how she detested her art period at school. Now, had she been the first one to thus express herself, I might not have taken particular notice, thinking, perhaps, it was a queer twist in that one individual. But she wasn't the first. Indeed no. I've heard it before, many times.

And that isn't all, not by any means. I've heard teachers, and apparently good ones, too, firmly and distinctly, almost braggingly, declare they knew nothing whatsoever about it! "Why," they exclaim, "I can't even draw a straight line!" I've heard that statement so frequently. Suffering Shades of Sargeant, how many times *have* I heard it?!

Now just what is wrong with art? Is it, as taught in the grades, of course, a subject incomprehensible to the average teacher? Does one have to be endowed with a gift of genius to teach little children free-hand lettering, for instance. Must one possess artistic ability to put across the theory of color or the principles of design to the wee things?

I repeat—What is wrong?

Is art something vague and mysterious and awe-inspiring, and remote? Something presided over by a long-haired individual possessed of queer notions (generally dubbed temperament), and quite

beyond the understanding of an ordinary person of average intelligence? If *that* is art, then why not leave it to the heaven-blessed few who *can* understand it?

Tommy-rot, piffle, and bunk! Art is no more remote from our everyday lives than life itself! Why, we couldn't *live* without it! It is so vital a factor in our every activity that we could no more afford to ignore it than we could ignore the necessity of sleep.

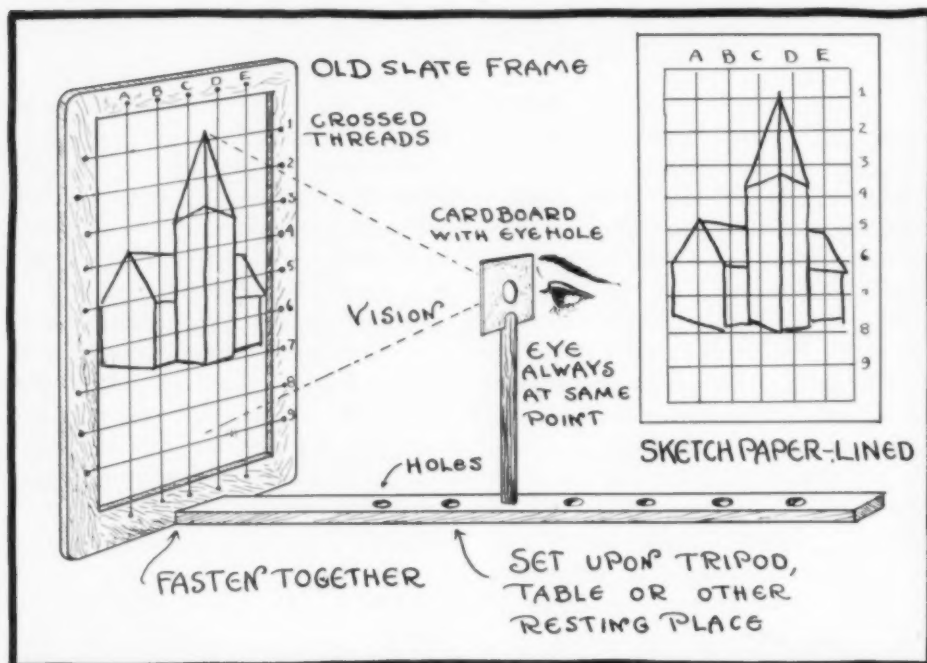
And then they say they know nothing about it!

Cultured, educated women who wouldn't think of admitting that they knew nothing about literature or music will calmly and unblushingly proclaim themselves absolutely ignorant on the subject of art. Perhaps if a few of them gave this subject a little thought and consideration, we wouldn't continually meet with the nightmares one sees displayed on the walls of some homes, nor the atrocities one runs onto in the form of color combination in dress.

Is it any wonder I boil inwardly, in fact, fairly seethe with righteous indignation, when I hear teachers say they *hate* art?

It is my ambition to see some big, brave and public spirited person stand up on his two manly feet and tell 'em a thing or two. If I weren't a timid, retiring sort of creature, I'd do it myself!

Nevertheless, if another teacher or anybody else, for that matter, dares to tell me they "despise art," that they "know nothing about it," or they "can't draw a straight line"—I'll, well, I'll not answer for what may happen, that's all!



A Letter with a Practical Idea

School Arts Magazine

Dear Sirs:

Just happened to get my first glimpse of your splendid magazine, a full file of it. Fine. One of the very best I've seen in that line, anywhere, in any country; off of the hackneyed, the old set stuff; it's bright, up and coming, interesting and useful to more than the pedagogues.

It suggested a suggestion!

I've never taught. I lack the ability and patience. But as an architect I've had dozens of young men in my office, fifty years of 'em, generally beginners and who've made their mark since, so they must have learned something there. Without exception their greatest difficulty in drawing was to understand and apply perspective. Children have that same inability. I rigged up a very simple device that MADE them see in perspective. The trouble generally is that in sketching, looking up at the object or scene then down on the drawing, the eye never sees the object twice from exactly the same point, so the thing is all distorted. This device keeps the eye spotted and fixes the vision upon proportions, contours, shapes, as accurately as does a camera. Indeed it is a sort of camera affair.

Just an old slate frame with wires or threads vertically and horizontally. A. B. C. and 1, 2, 3 in squares an inch or so, perhaps less. Frame set upon a narrow board, holes in latter to receive a pencil or stick, on end of which is cardboard eye piece, hole in cardboard. Move it back and forth to focus. Eye is always on the same point, sees picture through the squares, top of spire at, and it's easy to sketch it all on a sketch pad squared off same as slate frame, or smaller or much larger squares. Enlarge or reduce picture as desired.

It works, it makes 'em see it right, the best teacher, visualizer of perspective I've ever known.

Never patented it or made it except for my own office. May be used for all I know; never saw it anywhere else. Try it out on the kids.

Sincerely yours,

F. W. Fitzpatrick,
Evanston, Ill.

Art, from the Child's Viewpoint

ANTOINETTE E. ARNOLD

Art Teacher, Longfellow School, Pasadena, California

TODAY happily, in art schools and in the art departments of the public schools of our country, more attention and emphasis are being placed upon the logical starting point in art training, namely, that of appreciation of beauty. To quicken the consciousness of each child to *recognize, demand, and create* beauty comprises practically the whole aim of art education.

There are two main approaches to this end, (1) through talks, lectures, slides, and studies of various arrangements of materials, from a still life group to a mountain cabin interior; and (2), the well established way, using paper, pencil,

paints, crayolas, etc. Each method has its value and its legitimate place in the art curricula. The former might be considered the fundamental method, the latter as a sort of "follow-up" way, though arguments might be advanced for the reverse order.

The following is a tentative plan, for a series of lessons, showing both methods, with a suggested problem and its aim for grades one to twelve inclusive. The general aim throughout has been to show the child that art is close at hand, and is something which he contacts or may contact at all times.

METHOD I. For training the appreciation of beauty through *talking about, showing or arranging* objects.

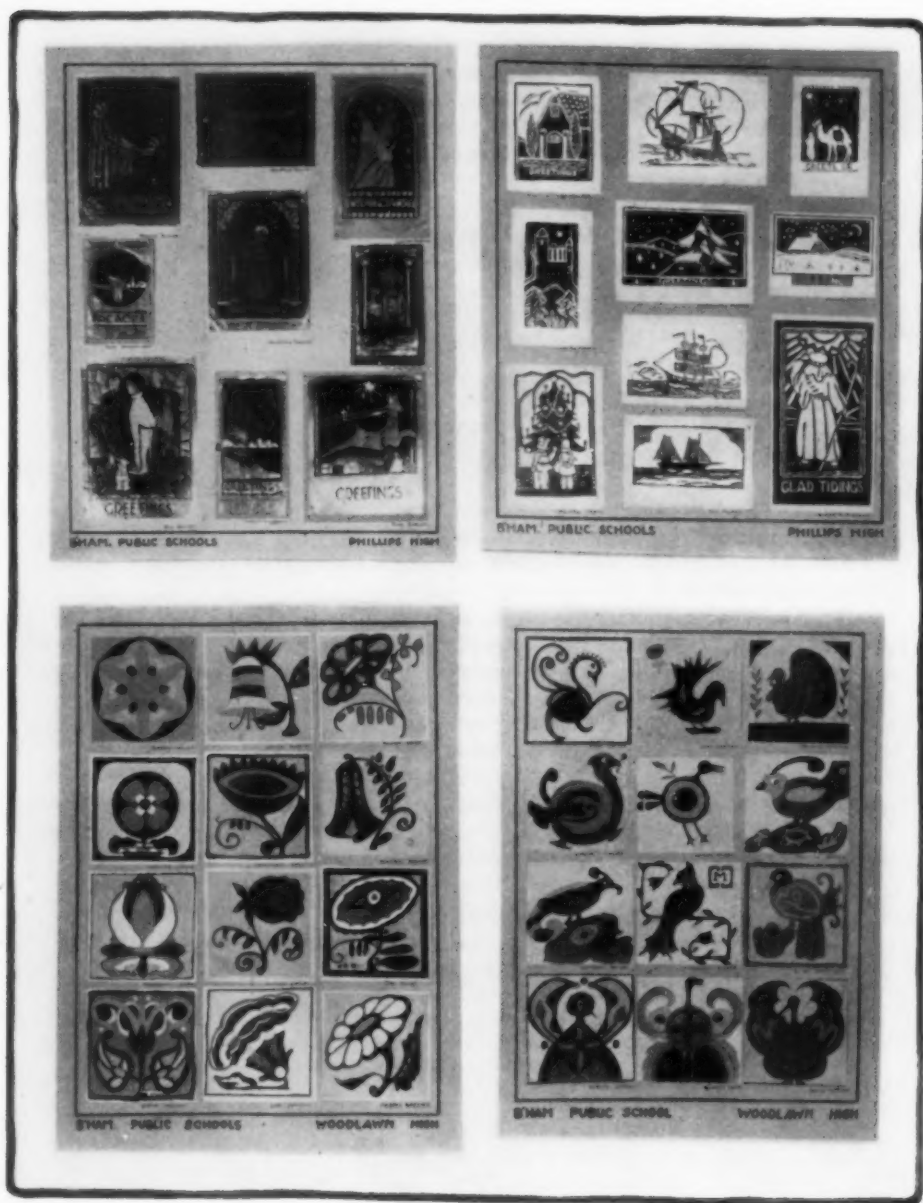
GRADE	PROBLEM	AIM
1	Clothespin dolls, dressed with bits of colored tissue paper. Children choose their color scheme freely. Discussion.	To develop a sense of color appreciation.
2	Talks on correct holding of book for grace, poise and ease in reading; also respect for book. Taught as a game.	To train the child's eye, hand and body that he may see and express beauty of posture while holding a book.
3	Pets brought to school (dogs, cats, rabbits, birds, etc.) Look at animal in action, see fine co-ordination and rhythm. Imitate in gesture.	To train the child to see beauty and grace of movement in various animals.
4	Children watch men chopping, sawing, hammering, climbing, etc. Imitate, correlating with music having strong accented beat.	To develop an appreciation of fine rhythm of line expressed in common occupations.
5	Children or teacher bring articles, good in line, as a fine copper cooking pot, common brown bowl of pleasing proportion, ordinary flower pot with some bright flowers. Children arrange a window shelf or kitchen mantel.	To see beauty in common things.

GRADE	PROBLEM	AIM
6	Discussion of essentials in garden beauty: theme or motive, style, unity, variety and subordination of all to the use and theme. A game could be played, the children representing various garden forms.	To see that beauty in the garden is the result largely of right ideas and arrangements.
7	Camp Fire girls or Boy Scouts, in groups or singly, give their own interpretations of some Indian festival or symbolic dance. Emphasis upon rhythm and grace of line, and form as pattern.	To see and appreciate beauty in pantomime.
8	In the school auditorium if possible, show slow action sport film which emphasizes the wonderful coordination, grace and economy of movement involved in such sports as tennis, swimming (especially diving).	To develop an appreciation of beauty and rhythm of line expressed by the human figure.
9	Discussion of the essentials for beauty in a float for a civic enterprise. Importance of unity of idea, color relation, and effect of float as a mass composition.	To develop a constructive critical attitude toward decoration in the form of parades.
10	Arrange for a school reception day. Discuss the beauty of cordiality, appropriate entertainments, details, program cards, refreshments, art in introducing and conducting guests through the school.	To show that art can function in all school activities.
11	Visit, if possible, a beautiful pageant. Discuss, stressing the attributes of a successful pageant. A pageant consists of the art elements in action; importance of rhythm. Every progression must be a good design or pattern. Usually employs an emotional motive.	To develop an appreciation of beauty in rhythmic color and line.
12	After visits and discussions translate various examples of good architecture in the city to descriptive designs in line, mass, color and notan. Criticise other buildings not so fine, suggesting ways of improvement. Study settings and discuss importance of appropriate setting.	To develop an appreciation for beauty in architecture.

METHOD II. Training for the appreciation of beauty through *design* or *composition*, using paints, crayon, etc.

- | | | |
|---|---|--|
| 1 | A child blows bubbles, while other children paint or use crayons to see who can paint the most pleasing bubble-form, before it breaks. Successful paintings should show a fine feeling for form and give the impression of buoyancy. | To train the child to see beauty in significant form. |
| 2 | Using printed cut-out letters (or they may be painted freely with a large Japanese brush) arrange words of a greeting card to mother. Various placings to secure the finest effect. | To teach appreciation of fine spacing and composition. |
| 3 | A combination stunt day and art lesson. Boys volunteer to perform various stunts, as turn hand-springs, somersaults, leap-frog, tossing up three balls, balancing tennis racket on palm, etc. Children interpret action in line, striving for simplicity, directness, rhythm. | To emphasize significant line. |

GRADE	PROBLEM	AIM
4	After a visit to the Indian department of the museum to study (for appreciation) the color and form of baskets, pottery; let the children use paints, worsted, beads, clay or crayolas to design and make an object that shall be pleasing in form and color.	To develop a wider appreciation of the beauty of color.
5	Study the forms of nature from the standpoint of mass, expressive of some dominant idea . . . mountain, strength, durability; waterfall, gayety; river, power; lake, peace. The children may interpret with paint or charcoal, some significant form, observing unity, variety and subordination.	To recognize the unity and beauty of mass form.
6	Study fish in bowl. The children paint or draw, trying to show their impressions of the beauty of contrast of form, color, texture, solidity, and quality of life, as expressed by the fish in the bowl of water.	To appreciate beauty in contrast of form.
7	Using clay, make miniature models of a camp site, adding tent or lodge. Consider from the standpoint of design, subordination of camp to trees, harmony of line and mass, and unity throughout.	To strive for appropriateness in design.
8	Find a boy who can make a kite that will fly. Let him demonstrate to the class the principle of making one. The class discusses design, color scheme and form of their kites. Then make them and have a kite contest, for beauty and flying quality.	To develop a sense of design, color harmony, form and good craftsmanship.
9	Have children bring old toys, belonging to younger children. Improve the shape with saw if necessary, and repaint in a harmonious and cheery color scheme.	To show that a change of line, or of color may make the difference between beauty and its opposite.
10	Secure a tree to be trimmed for their own room or the children's hospital. Decide upon what effect to secure, color scheme, what form to emphasize, balance and rhythm in placing of trimming. Subordination of trimming to keep it a true decorative note.	To understand and appreciate the art of decorating a Christmas tree.
11	Have children select a play, as Dunsany's "Gods of the Mountain," for a puppet show. Study from the standpoint of effective necessary action. Make puppets, each expressing in color, form and expression one dominant idea, direct and dominant.	To appreciate the beauty of significant interpretation.
12	Discuss the important attributes and elements of a home ground. Design and paint one that shall express each child's individuality. Plan ways of improving each one's own home grounds to secure better harmony and unity.	To appreciate fine design in relation to the home ground.



A GROUP OF DESIGNS BY THE STUDENTS OF THE BIRMINGHAM, ALABAMA HIGH SCHOOLS, LENORE AUSTIN ELDRED, ART SUPERVISOR

The Educational Value of Art

DAWN S. KENNEDY

Washington State Normal School, Ellensburg, Washington

ART to function as a school subject must contribute to the general educational program. The objective of the art teacher should be an educational one, to enrich a student's life so that it will be well balanced and to arouse a desire for continued enriching. A student should be encouraged to do everything in a fine way—to be dissatisfied with mediocrity.

The teaching of art has not always had a place in the general educational scheme. Art has been classed as a cultural subject for the few, as an accomplishment for ladies of leisure, and as something practical only when it has deteriorated into a process. Within the last ten years, however, educators have recognized the educational value in art.

In order to have the teaching of art function it is necessary that teachers of art understand and have a broad conception of education. They must know in what way their specialty is to contribute to the fullness of a student's life. Teachers of art must realize that it is not just what is done today or what is put upon paper that is of greatest value. The importance of the work lies in the development of capacities and in that the work done today is a starting point of new desires and aims. Has a student's life been made richer? Has something come into it that will help him to build for a better future? These are some of the many questions which all art teachers must ask them-

selves if they are to evaluate their work properly.

The second important aim in the teaching of art should be the development of appreciation, appreciation that encourages creative ability and that stimulates fine execution. This appreciation should encourage a student so that the work of one day will be a step toward something finer the next day. It will lead the majority to desire finer form and color in the articles they buy and use. It will lead the artist and the workman to produce works of superior quality. It will develop interest in creative work. This all tends toward a higher average standard of living.

The following plan gives a contribution that art has to offer in the field of education. An art program is important in so far as it functions in raising standards. Any plan to raise the standards of living must take into consideration the elements of human happiness, as outlined here—namely: income, health, knowledge (control of habits and skills), social relationships and culture. There must be a balance of these in order to have a spiritual reaction, that is to attain a higher level. This balance is arrived at through the home, the business and the free activities of the individual. Under these heads are placed the subjects where problems in art are to be found. Art problems may be classified as those problems that have to do with the arrangement of line, mass and color.

HOME:

- Design
 - Architecture
 - Home Furnishing
 - Landscape Gardening
 - Clothing
 - Food Service (Aesthetic Value)

BUSINESS:

- Design
 - Architecture
 - Furnishing of Business Rooms
 - Advertising
 - Arrangement
 - Lettering
 - Display
 - Graphic
 - Illustrating of conveying ideas by drawing or painting

FREE ACTIVITIES: (Cultural, Religious, Recreational)

- Appreciation
 - Architecture
 - Painting
 - Sculpture
- Creative Work as a Hobby

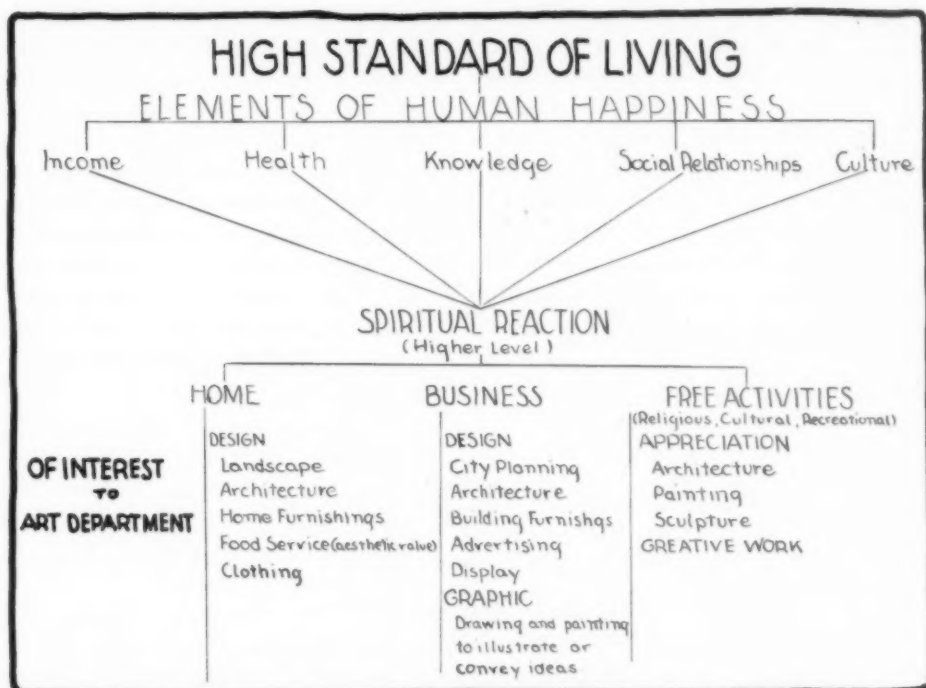
An art program planned on the foregoing outline touches all students. The fundamental principles are the same but the problems may be taken from the field of a student's interest. Then through the interest aroused in the field a student's activities may be directed into new channels.

The organization of such a program requires teachers and school officials who have broad interests and desire to develop them. It can be done under the leadership of the art department but requires the assistance of the school officials and other departments. The school officials can help by authorizing projects that will place examples of fine art before the students at all times. The architecture and the furnishings of the buildings should illustrate the principles of fine art. School officials should

be able to use the art department in planning these projects.

The relationship between the art department and other departments is naturally greater in some cases than others. A very close relationship is that between fine and industrial arts. While the department of industrial arts deals primarily with processes, it is a waste of time and material to produce articles that are not fine in line and color. Tawdry productions in no way enrich a student's life, no matter how well they may illustrate the change that takes place when raw material is made useful. At the present time the heads of our industrial concerns are realizing that the production of mediocre articles is waste. If the consumer has the opportunity to make a choice, he will choose beauty. Consequently the firm that appreciates fine design is out-distancing its competitors. The teacher of industrial arts should stress fine line, color and craftsmanship. It takes no longer to use a fine design than a poor one. If the teachers of fine arts ask for fine design in industrial arts, they must at the same time understand that there is a close relationship between process and design. A design must be fitted to its purpose.

The problem of living today is not so much one of procuring food, shelter and clothing, as it is one of maintaining standards of excellence below which these shall not be allowed to fall. The problems in the home are not so much in the making of food and clothing as they are in right living. These problems today have become problems in selection. It is not important that every girl should know how to sew a garment together but it is important that she should know how



to select the clothing that is becoming to her and suitable to her purpose. Clothing appreciation classes for women and men are being organized for the purpose of developing selective judgment. These courses are not in the technique of sewing but in the application of the fundamental principles of art, hygiene and textiles to clothing. The planning of a costume involves the same principles as that of any composition in line and color. The clothing teacher when she stresses design strengthens the work of the art department as well as that of her own department.

Food service is often considered lacking in aesthetic value. It is true, however, that attractive food is so because of its arrangement and color. The teacher of foods who appreciates a fine color design in a salad adds just that much

more to the art student's appreciation of color.

Orientation courses such as Contemporary Civilization make a valuable contribution to the art field. It is their aim to show the relationship of one subject to another and of all to life. In such courses, art and its social functions are evaluated in a way which would be impossible in courses limited to art alone. These courses encourage the development of appreciation for the satisfaction that comes from understanding what has been done by others. At the same time they stimulate the creative ability so that an individual desires the artistic experience. This may come through the intellectual curiosity of a student and is satisfied by participation that develops appreciation rather than technique. To others this

opens up a field where they may find a hobby. As a result elective art courses, formerly attracting only the art specialists, will now arouse a general interest.

All phases of art will fit into this plan. It is not necessary to justify drawing and painting by trying to make them into some so-called "practical" thing, that has to do with food, shelter or clothing. The satisfaction that comes from the attempt to do creative work, even though the work is to be shut up in a closet, justifies the doing. A student

should learn that the mere putting together of a composition does not insure its value from an artistic point of view. If he has made something fine he will enjoy sharing it with others. He must, however, be able to choose what is fine and be brave enough to eliminate what is not. When students can do this they have arrived at a higher level which will give them a richer life. The satisfaction that comes from having accomplished this will stimulate a desire for a still fuller life.

The Teaching of Art Appreciation in Schools Not in Reach of Museums.

MARION B. SATTERWHITE

Head of Art Department, State Normal School, East Stroudsburg, Pennsylvania

ART Appreciation is becoming more and more the major aim in art education. Most educators agree that it is the main purpose in the elementary schools. At the same time there is a vagueness in the minds of most teachers about material and methods, and comparatively little has been done in the way of investigating and utilizing sources of material that are in reach of the average teacher. In other words, we all agree that appreciation is the real purpose of our instruction, but how to achieve this purpose is still an unsolved problem to many.

For a time art teachers everywhere interpreted "Art Appreciation" to mean "Picture Appreciation." The schools which adopted a course in picture study felt that they had put themselves in step with the most advanced thought and practice in art education. Usually these

concentrated on learning the date, nationality and school of the painter or developed a story about the picture. The emphasis was placed on content and not on composition. Effort to develop an appreciation of *how* the artist did it, of line, of form and color is evidenced only in some of the more recent outlines. (ex. "Paintings of Many Lands and Ages," Heckman). We must not lose sight of the fact, however, that Picture Study, no matter how excellent, is only a part of Art Appreciation. Pictures, either as a complete expression of the art of a people, or as of fundamental educational value to the masses, are not the only, nor even the most important and revealing evidences of the artistic standards of a nation.

Some teachers, realizing this, turned to the museum as the best place where children could become acquainted with

other forms of art expression as well as painting and could get in touch with things of real quality. One danger in the use of the museum, according to some critics, is that teachers are apt to disregard going from the known to the unknown, and that they attempt to build up an appreciation with things foreign to the child's world without providing an adequate approach. There are others who think that association with any sort of fine thing develops an appreciation. It would seem that the result is attained more quickly, at least, if the approach is made through things in the child's world. Neuhaus, in "Appreciation of Art," says "The only logical way to cope with the great desire of our people to limit their appreciation of art to one form, namely, painting, is, for example, to teach them first to appreciate a well designed spoon, proceeding then, in an evolutionary way from practical things without an inner meaning to things of more detached artistic expression such as sculpture or easel painting. In other words, to learn to appreciate in the right way the principles involved in painting or the so-called higher forms of art, one may begin at the bottom of the ladder, and learn to see beauty and get aesthetic enjoyment out of ordinary useful things." This view of the subject places the teacher in the remote districts on the same basis, for a beginning, at least, with the teacher in reach of a museum, for they must both start with the simple things of daily use in the child's life.

Just what, then, is available as illustrative material for the teacher in the average situation? Perhaps an outline might bring out clearly a few of the major sources of material which will be found in reach of every teacher.

1. THINGS THEMSELVES.

- (a) Things the child has and uses, such as the spoon he eats his cereal with, the cup he drinks his cocoa from, etc.
- (b) Things the school has. Many schools are beginning to collect things each year that are valuable in teaching appreciation. The chairs, the electric light fixtures, even the waste paper baskets may be used as examples.
- (c) Things the teacher herself possesses. A teacher with real appreciation will, within a short time and a limited income, manage to collect an amazing number of fine things. Even if the children do not have similar things, they will be interested because of their association with the teacher.
- (d) Things parents and other citizens lend. In almost every community there are residents who have beautiful possessions which they are glad to have appreciated. Such things as hooked rugs, a fine old coverlet, some pewter or old china which have been handed down are nearly always to be found.

2. PICTURES.

- (a) Traveling exhibits. While good paintings themselves are rather difficult to have, owing to insurance, etc., there are many exhibitions of reproductions that are available. The Art Federation sends out exhibits to schools. The Art Departments of State Boards of Education and State Federations of Women's Clubs offer excellent help to the isolated teacher along this line. Some publishers of colored reproductions will send out exhibits.
- (b) Illustrations taken from magazines, Sunday and mid-week newspapers are good, inexpensive and abundant. While they may not convey that intangible *quality*, they are an excellent means of showing shape, contour, form and even color. An excellent plan is to have the children bring in such illustrations and mount and catalogue their selections.
- (c) Posters. The commercial poster is not to be ignored as a means of arousing appreciation. Artists are becoming more

and more interested in this form of art. Travel posters, particularly some of the foreign ones, are excellent.

3. MATERIAL SECURED FROM INDUSTRIAL COMPANIES.

Many industrial companies send out excellent material as a means of advertising and of arousing public interest. Not only are illustrated booklets and pictures sent, but in many cases such things as samples of textiles, tiles, pottery, etc., may also be secured at a nominal cost.

4. WINDOW DISPLAY OF MERCHANTS.

Merchants are becoming more and more aware of art principles as a means of selling. Some of the groups of furniture and other merchandise as arranged by the artists employed by mercantile establishments are as fine as the groups found in museums. Balance, spacing, subordination and color can be learned from these.

5. WORK OF THE CHILDREN.

The work of the children themselves should not be ignored in looking for sources of material. While their work is far from technically perfect, it sometimes will exhibit that indefinable quality that so many technically perfect lack. Children should be encouraged to recognize this fine quality in their own drawings.

6. SLIDES.

Slides may be borrowed or rented at a nominal cost from a number of sources.

7. NATURE.

Usually the more remote the school is from museums, the closer it is to nature. The rhythm of tree trunks, the line of a brook, the color of a sunset or of a flaming hedge—all of these may be used to teach not only a love of beauty in nature, but of Symmetry, Rhythm, Vitality.

8. PUBLIC BUILDINGS AND PARKS.

Since man lives in houses, these are always at hand to study. The purposes for and style of buildings and the influences from other civilizations possess a lively interest for the average pupil when he is once aroused. Many of the older houses in our country districts are beautiful in their simplicity. Parks give an opportunity for the study of spacing and arrangement, as well as for many nature forms.

9. BOOKS.

Probably the finest art expression of this age is printing. An unbelievable advance has been made in the fine printing of books. Even school books are beautifully illustrated and arranged.

In conclusion then, it would seem that art appreciation covers a much larger field than Picture Study: that appreciation should start, even with those who are in reach of a museum, with the known thing, the thing in daily use in the child's environment, and proceed from there into the art of other places and other times: that enough material for the teaching at least the beginning of an appreciation is in the reach of every teacher. It is important that the child learn to observe critically a number of similar things, and by means of selective judgment, keep the good and discard the poor. The *one essential*, after all, is to have a teacher who herself has a fine appreciation. A love of beauty cannot be taught by a teacher who does not possess it. Without this appreciation, she should not even attempt what to her will be an impossible task. It would be easier to teach an unknown language.





A GROUP OF ART WORK FROM THE GRADES OF THE PUBLIC SCHOOLS OF BIRMINGHAM, ALABAMA, LENORE AUSTIN ELDRED, ART SUPERVISOR

Craft Curriculum for the Junior High School

MILDRED DICKINSON

Richmond, Indiana

I. Brief Survey.

1. Test Junior High School, Richmond, Indiana.
2. Students have asked to have a Bazaar during the month of December.
3. Classes as scheduled for Fall Semester.

Period	Duration	Mon.	Wed.	Fri.	Tues.	Thurs.	Fri.
1st	45 min.	9A-9B ² Boys			9A-9B ² Girls		
2d	50 Min.	9B ¹⁻⁴ 8A ¹ Boys			9B ¹⁻⁴ 8A ¹ Girls		
3d	50 Min.	8A ²⁻³ 8B ¹ Boys			8A ²⁻³ 8B ¹ Girls		
4th	50 Min.	7A ² Boys			7A ¹ Girls		
5th	50 Min.	7A ² Girls			7A ¹ Girls		
6th	50 Min.	7B ² Girls			7B ¹ Girls		

7B Boys—Mechanical Drawing in connection with shop work.

4. Supplies liberal.
5. An attempt has been made to group the pupils as to ability in the school, but this does not always apply to the art and crafts.
There are usually a few fast, skillful workers in each class.
6. Provision is made for exceptionally gifted pupils by choice of material, in freedom as to number of articles he may make, and by extra work for those who have finished regular lessons.

II. General statement in regard to craft work for the year.

The craft work in the 7th, 8th, and 9th grades, in both boys' and girls' classes will include the problems suggested by pupils and teacher which seem necessary in order to provide a variety of useful, appropriate articles for a Christmas Bazaar.

Pupils shall be encouraged to choose from among many problems presented for their approval, those which they like best. "The technique involved in the creation of the artistic form should be subordinated to enjoyment in the field of fine arts. Throughout, the play spirit should be predominant, for if the element of drudgery enters, appreciation disappears."—*Strayer and Norsworthy*.

General directions for all problems:

1. Materials should be kept in good condition, clean, sharp, and in place.
2. Desks should be covered with newspaper for protection.

As soon as the problem is chosen the class is set to work to investigate and collect information about it from all available sources.

1. Facts obtained through actual contact with those engaged in the industry.
2. From reference books.
3. Collected by writing to manufacturing firms advertised in magazines and newspapers.

Each unit of work studied from three points of view:

1. Content side—including all available information about the subject.

2. Design side—it is obvious that design plays a large part in textile, printing, and most other crafts.

3. Manipulation of materials—including fundamental processes related to crafts: printing, batik, pottery, etc.

III. General Aims.

1. To develop appreciation.
 - a. Of good commercial products.
 - b. Of good design.
 - c. Of good color.

2. To afford an opportunity to create—with this to develop the imagination.

3. To develop technical skill.

"Drawing is the language of form and therefore is particularly the language of constructive work, and provides the means of working out problems of construction before they are undertaken in actual material."

Social Objectives.

1. To develop co-operation—ability to work with others.
2. To give a broader insight into human activities.
3. To add a new interest into their lives.
4. To provide opportunity for special ability.
5. To develop industrial insight and thus to promote more efficient production and greater happiness.
6. To develop more intelligent judgment and use of commercial products and of individual and group service.

IV. Method of Procedure.

Since the pupils have asked for a

1. Bazaar, during the first week they will hand in a list of articles they think suitable to be made and sold by the Junior High School students.
2. These lists to be classified by a committee of students and discussed in classes to see what art values may be obtained through the making of the articles suggested, and what preparatory art lessons will be necessary; also as to probability of ready sale.
3. The next step will be choosing the units of work in each class. The majority will rule providing that unit of work chosen will be of real benefit and a development to the pupils.

Many of the crafts will be varied and made more or less difficult in order to meet the needs of the particular class.

4. An effort will be made to have the contact of fine examples of art products as extensive as possible in order to insure the desired enrichment and to secure growth in appreciation.

5. The pupils will be carefully checked during this work to ascertain their greatest needs and this tabulation will be the basis of the craft work for the second semester.

V. General problems likely to develop.

- | | |
|---|---|
| | <ul style="list-style-type: none"> Book of Prints to be made by class. (A History of Richmond.) Greeting Cards Wrapping Papers Design for pillow top (using school activities.) Alphabet Books <ul style="list-style-type: none"> a. Costumes b. Transportation. c. Artists, etc. |
| 1. Linoleum and wood blocks | |
| 2. Batik | <ul style="list-style-type: none"> Scarfs Pillows Panels |
| 3. Tie and dye | <ul style="list-style-type: none"> Scarfs Handkerchiefs |
| 4. Clay and casting | <ul style="list-style-type: none"> Tiles Paper weights Book racks Jars |
| 5. Basketry | <ul style="list-style-type: none"> Reed Raffia |
| 6. Decoration in oil-enamel paper | <ul style="list-style-type: none"> Hat boxes Wall panels Pillows (oilcloth) Desk sets Hangers Boxes Jars |
| 7. Wooden Toys. | |
| 8. Tooled Leather | <ul style="list-style-type: none"> Blotter pads Folders Mats |
| 9. Applique | <ul style="list-style-type: none"> Panels Creeping rugs Pillows Child's quilt |
| 10. Weaving or the making of hooked rugs. | |

V. (1) Linoleum and wood blocks. (As an example—Book "City Beautiful.")

- Correlation with other subjects and home. History, civics department, home and community.
- Art aims.
 1. Fine line and large spacing.
 2. Unity.
 3. Subordination.
 4. Composition.
 5. Color
- New skills or technique learned.
 - Use of gouge.
 - Manipulation of tools and materials for printing.
- Materials used.
 - Suitable papers:
 1. Bogus.
 2. Colored poster paper.
 3. Manila drawing.
 4. Japanese rice.

Necessary:

1. Slab of glass or marble.
2. Printers ink.
3. Roller or dabber.
4. Press or ringer.
5. Turpentine and rags for cleaning.

For complete list of materials see "P's and Q's" by Miss Tannahill. Doubleday, Page & Co., Garden City, L. I. \$4.25.

- Work shown for appreciation.
 - Fine examples of block printing.
 - Old and modern examples in book illustrations.
 - Modern French books.
 - Some good prints made by students.
- Students' research.
 - History of block printing. (Reports to class.)
 - Examples found in books and magazines.
 - Color studies.
- Suggested method.

For details in cuttings and printing see "P's and Q's", Tannahill.

Lesson 1. Brief history to arouse an interest, speaking of its use during the middle ages, how it lost out during the eighteenth century and is being revived at the present time.

Show some good examples.

Discuss beautiful views and buildings in Richmond.

Ask each member of the class to make and bring to next class a sketch of a beautiful spot in Richmond.

Lesson 2. Criticism of students' sketches brought in.

Selection of paper, size, etc., for book to be made. With charcoal and manila paper (uniform size) simplify sketch suitable for a linoleum block, working for large mass, rhythm and fine design in two values. Class criticism.

Lesson 3. Linoleum painted white—transfer designs, cut white portions. If not completed, to be finished outside of class period.

Lesson 4. Printing of blocks for book. Best ones chosen and exchanged so each pupil will have a booklet of Richmond views.

(Fine arts problem—decoration of cover (wood-block by some special pupil) planning color scheme, etc.) If any child feels a need for three values furnish him with good examples and encourage him to study out a means of accomplishment.

h. Time allotment.

Four and perhaps five lessons in order to do the printing successfully.

Bibliography and materials:

"Modern Woodcuts," Herbert Furst, Dodd, Mead & Co., New York, N. Y. \$12.00

"P's and Q's," Tannahill.

"Block Prints from India for Textiles," Albert Buell Lewis, (24 plates) \$1.00. Field Museum, Chicago.

Tools, Chas. Binger, 182 Sixth Avenue, New York; Hammacher Schlemmer & Co., 133 Fourth Avenue, New York.

Linoleum, C. H. Pepper, 279 Fifth Avenue, New York.

- Printers' Ink, Philip Ruxton, 220 W. 42d St., New York.
- Presses and Rollers, American Type Founders, 200 Williams Street, New York.
- V. (2) Batik (scarfs, pillows, panels.)
- Correlation with other subjects.
Sewing and History.
 - Art aims.
 - Fine color.
 - Good pattern.
 - Fine arrangement of lines.
 - New skills or technique learned.
 - Overlapping of colors by dipping.
 - Paint with brush in hot wax.
 - Materials used.
 - Unbleached muslin for experiments.
 - Pongee or thin china silk for finished work.
 - Jars of dyes (prepared and labeled by children).
 - Beeswax (if crackle is desired, add paraffin).
 - Brushes.
 - Stretcher—thumb tacks.
 - Heating apparatus.
 - Brown paper—iron for pressing, gasoline.
 - Work shown for appreciation.
 - Java batik.
 - Japanese or Dutch batik.
 - Any pictures or good examples obtainable.
 - Examples of fine line and pattern for suggestions.
 - Japanese and Persian Prints.
 - Indian and Peruvian for simplicity.
 - Students' research.
 - Examples of batik work.
 - Examples of good design and line found in magazines.
 - History of batik. Reports made to class.
 - Suggested method.
 - Demonstration before the class.
 - Lesson 1.* Materials in order.
 - Second step: making of design on material on stretcher, with hot wax.
 - Third step: dipping material into dye.
 - Fourth step: Explanation or demonstration of removal of wax from cloth.
 - Fifth step: Explanation of two methods: painting; dipping.
 - Lesson 2.* Pupils' reports and designs exhibited.
 - 1. Sketching in charcoal of designs suitable for article chosen by pupils.
 - 2. Criticism by class.
 - Pupils making two best designs will work before the class for the third lesson.
 - Lesson 3.* Short discussion of colors chosen by pupils with design to be worked out in class.
 - After class has watched this through, the remaining batik work either to be done at home or after regular school hours.
 - Three lessons. 50 minutes each.
 - Bibliography:
 - "First Lessons in Batik," Lewis. The Prang Co., 36 West 24th St., New York, N. Y.
 - "Batiks and How to Make Them," Pieter Mijer, Dodd, Mead & Co., New York, N. Y.
 - "Decoration of Textiles," Stratton.
 - "Javanese Batik Designs from Metal Stamps," Albert B. Lewis, \$1.00. Field Museum, Chicago.
- V. (3) Tie and dye.
- Correlation with—sewing.
 - Art aims.
 - Fine color.
 - Good pattern (stripes or simple pattern).
 - Learn to handle color with a different material and method.
 - Materials:
 - Dyes labeled (and concentrated).
 - Some means of heating dyes.
 - Heavy string.
 - Iron and board for pressing.
 - Water for washing material before and after dyeing.
 - Work shown for appreciation.
 - Good examples of tie and dye work made by former classes or any other examples available.
 - Fine color studies.
 - Students' research.
 - Any material on the history of Japanese tying and dyeing and also examples.
 - Suggested method.
 - Demonstration before the class as in Batik work, emphasizing the following points:
 - Design (draw on board).
 - Tie lightly holding thumb against the material.
 - Sew if necessary (using wide basting).
 - Color scheme to be well planned.
 - Wash out all materials before and after dipping.
 - Time allotment.
 - Two lessons.
 - Lesson 1.* Show sample and talk about history of dyeing. References in Egypt and India. Designs suitable—sketch a few on the board. Students design in charcoal.
 - Lesson 2.* Demonstrate fully before class. If there is time, allow a few children to work in class, the remaining work to be done at home or after school hours.
 - Bibliography.
 - "Decoration of Textiles," Stratton.
- V. (4) Clay and Casting.
- Correlate with history.
 - Art aims.
 - Proportion.
 - Simplicity in shape and design.
 - New skills or technique learned.
 - Development of manual skill in plastic expression.
 - Materials used.
 - Heavy cardboard.
 - Clay.
 - Stick or toothpicks.
 - Work shown for appreciation.
 - Stereopticon lecture if possible.
 - Primitive pottery—Indian—Egyptian.
 - Fine examples of low relief.
 - Pictures of Gothic sculpture.
 - Pictures of Chinese pottery.
 - Dutch tiles and plate.
 - Spanish luster, etc.
 - Rookwood Pottery (Cincinnati, Ohio).
 - If possible, visit the pottery in Cambridge City.
 - Children bring in examples and pictures.
 - History of Indian Pottery renewed.

Reports from the following by pupils (may choose).

Rookwood, Cincinnati, Ohio.
Newcombe, New Orleans, Louisiana.
Grueby, Boston, Massachusetts.
Van Briggle, Colorado Springs, Colorado.
Moravian tiles, Doylestown, Pennsylvania.
Markham, Ann Arbor, Michigan.
Overbeck, Cambridge City, Indiana.

g. Suggested method.

1. Study of clay, kiln, firing, etc.
 - a. Earthenware.
 - b. Stoneware.
 - c. Porcelain.

Lessons 1 and 2.

Brief history.
Reports by pupils.
Fine examples examined.
Shapes and designs planned.
Emphasis on fine spacing, rhythm and subordination.
Simplicity in shape and design.
Ask pupils to visit high school museum and see Indian pottery.

Lesson 3.

Tiles for younger classes.
Bowls for older classes, using coil method.

Lesson 4.

Apply designs.
Color for glaze discussed.

h. Four lessons (50 minutes).

i. Bibliography.

"Industrial Art in Elementary Schools," Bonser and Mossman.
"Clay Work," Katherine M. Lester (70 cents), Manual Arts Press, Peoria, Illinois.
"Beautiful Glaze Receipts" in "Pottery," G. J. Cox. Macmillan Company. \$2.00
"Concrete, Pottery and Garden Furniture," Davison, Munn & Company.
Photographs, Metropolitan Museum, New York.
"Potters' Craft," Chas. F. Binns.
"Directions for Casting—Low Relief," Miss Belle Boas.

j. Mould.

1. Put boards or linoleum strip around clay.
2. Fill in the crevices with soft clay.
3. Soap boards or linoleum.
4. Mix plaster:
 - a. Put cold water in bowl.
 - b. Shake in plaster until it forms a pyramid which does not dissolve immediately.
 - c. Stir with hand until it begins to thicken.
5. Pour plaster as soon as it thickens.
6. Jog clay until the bubbles rise to top.
7. Wash bowl immediately.
8. Remove boards when plaster is set.
9. Free clay from plaster by easing it with knife around the edges. Pull it off.

k. Prepare mould for casting.

1. Shellac carefully with several coats of shellac.
2. Soap carefully. Do not let the soap lather.
3. Prepare the boards as before.

l. Cast.

1. Mix plaster and pour it in. Take the same precaution as for the mould.

2. Place wire in cast before it hardens.

3. Free mould from cast. Insert knife in edge and pry carefully apart.

4. Trim up cast—cut edges straight.

m. Coloring cast.

1. Soak cast in water.
2. Mix oil paint with turpentine and apply to wet cast. Wipe off. Use burnt sienna and Prussian blue.
3. Dry on back.

V. (5) Basketry (Reed; Raffia).

- a. History—woodwork. (Bases for reed).

- b. Art aims.

1. Simple shapes with fine line—harmony of line and shape.

2. In design.

- a. Spacing problem.

- b. Rhythm.

- c. Color.

- c. New skills or technique learned.

Skill in handling reed and raffia to make desired shapes.

- d. Materials used.

Raffia rope (for bases of raffia work).

Raffia needles.

Reed.

Wooden bases (made in woodwork department).

Paper—charcoal—crayons.

- e. Work shown for appreciation.

Indian baskets.

Philippine baskets.

- f. Students research.

Characteristic design of different peoples: Egyptian, Peruvian, Japanese, Italian Renaissance, Russian, Greek, American Indian. (Booklet kept throughout the semester.)

- g. Suggested method.

Work out forms and designs on paper, aiming for simplicity. Demonstrate methods for those who have done no weaving.

Rope simplifies the work and enables them to complete a larger basket in much shorter time than in using all raffia or reed for the foundation. Design—a modification of the Peruvian or Indian to be used.

The work may be made more beautiful and interesting for the older children if they are allowed to dye their own raffia for the patterns.

- h. Three lessons during school time.

May work on them at school when other work is completed, or at home.

- i. Bibliography.

"Indian Basketry, and How to Make Indian Baskets," G. W. James. Henry Malkan, William St., New York, N. Y.

The Basketry Book, M. M. Blanchard. Chas. Scribners Sons, New York, N. Y.

V. (6) Decoration of

1. Hat boxes.
2. Wall panels.
3. Pillows (oilcloth).
4. Desk sets.
5. Hangers.
6. Boxes for various purposes.

- a. Correlate with woodwork.

- b. Art aims.
 1. Color.
 2. Good design in circle.
 3. Good design in border.
 - c. New skills.
 - Handling different media.
 - d. Materials used.
 - Brushes.
 - Oil paints.
 - Enamel.
 - Colored papers.
 - Shellac.
 - Tempera.
 - e. Work shown for appreciation.
 - Cretan and Greek forms. Plato designs (Tulip ware).
 - Indian designs. Old decorated hat box.
 - f. Students research. (Fine Persian plates).
 - Any suggestions of good designs and beautiful color combinations they can find.
 - g. Suggested method.
 - Paper the size and shape to be decorated. Try out designs in charcoal or cut paper. The final design may be made on paper the exact size and pasted on the box. Tie top and sides together by using a line or small motif on side of box. Paint or enamel may be used if they care for a different media.
 - h. Time—two or three lessons.
 - i. Bibliography.
 - "Basketry Designs of the Mission Indians," A. L. Kroeber. American Museum of Natural History, New York. 15 cents.
 - "Design in Theory and Practice," Batchelder. The Macmillan Co., New York, \$2.50.
 - "Indian Beadwork," Clark Wissler, American Museum of Natural History. 20 cents.
 - "Peruvian Art," Charles W. Mead. American Museum of Natural History. 10 cents.
 - "Composition," Arthur Dow. Doubleday, Page & Co., Garden City, L. I., New York. \$5.25.
 - (Hat box store—69 Wooster, New York.)
- V. (7) Wooden toys.
- a. Correlation with woodwork department.
 - b. Art aims.
 1. Simple in line.
 2. Capable of cutting in wood.
 3. Amusing and brilliant in color.
 - c. New skills—drawing a pattern to be carried out in a wooden form.
 - d. Materials used.
 - Paper, charcoal, or pencil.
 - Color, oil or tempera.
 - Brushes.
 - (Sawing to be done in work shop.)
 - e. Work shown for appreciation.
 - Some good examples of wooden toys.
 - Peruvian animal and bird figures.
 - Indian figures.
 - f. Examples or pictures.
 - g. Suggested method.
 - Drawing of plans.
 - Class discussion and criticism.
 - Fine examples of simple forms shown to class.
 - Forms made in shop.
- Colored in art room after being worked out on paper.
- h. Time—four lessons.
- V. (8) Tooled leather—blotter pads, folders, mats.
- a. Aims. Simple good design.
 - b. New skills.
 - Use of nut pick in tooling leather.
 - c. Material:
 1. Leather.
 2. Water.
 3. Nut picks.
 4. Paper, pencil.
 - d. Work shown for appreciation.
 1. Old books.
 2. Examples of tooled leather.
 - e. Students' research.
 - Short history of work in leather.
 - f. Suggested method.
 - Lesson 1.*
 - Show some good examples of old book covers.
 - Report by pupil on history of leather work.
 - Design drawn on paper with crayon or pencil.
 - Lesson 2.*
 - Designs criticised.
 - Applied to leather (See "Leather Work," by C. C. Leland).
 - g. Time—two lessons.
 - h. Bibliography.
 - "Leather Work"—A Practical Manual for Learners (a very helpful book), C. C. Leland. Dodd, Mead & Co., New York, N. Y.
- V. (9) Applique.
- 1. Panels.
 - 2. Creeping rugs.
 - 3. Pillows.
 - 4. Quilts for child.
 - a. Correlate with sewing.
 - b. Art aims.
 1. Design.
 - (a) Line.
 - (b) Rhythm.
 - (c) Simplicity.
 - (d) Subordination.
 2. Color.
 - c. New skills—Design using new material.
 - d. Materials used.
 - Felt.
 - Sateen.
 - Gingham.
 - Muslin.
 - Papers and charcoal.
 - e. Work shown for appreciation.
 - Fine old quilts.
 - Applique rugs made by Russians, such as Best & Company carries.
 - Egyptian designs.
 - Illustrations in Nursery Books (some old German books especially good).
 - f. Students research.
 - Any pictures or designs suitable for such work.
 - Books, box covers, etc.
 - g. Suggested method.
 - After fine examples have been shown and articles chosen which they wish to make, the design will

- be of cut papers, working for simplicity, straight line, large masses.
Class criticism and suggestions.
Material and colors worked out.
Work started in school to be completed in sewing department and at home.
- h. Time—three lesson periods.
- i. Bibliography.
"Childrens' Illustrations," Walter Crane. Cinderella Picture Book, Goody Two Shoes, Old Mother Hubbard, Sleeping Beauty.
"A. B. C. Book," Illustrated, by C. B. Falls. Doubleday, Page & Co., Garden City, L. I. (poster effect—very helpful suggestions).
- V. (10) Weaving or the making of a hooked rug.
- a. Correlate with sewing and history.
- b. Aims.
1. Suitable, simple design.
 - (a) Unity.
 - (b) Subordination.
 - (c) Rhythm.
 - (d) Balance.
 - (e) Repetition, etc.
 - (f) Harmony.
 2. Color.
- c. Skill in handling new materials.
- d. Burlap and old silk hose or yarns.
- e. Work shown for appreciation.
Rugs of all kinds.
 1. Hooked rugs.
 2. Oriental rugs.
- f. Students' Research.
Booklet or folder kept throughout the term collecting rug designs, tracing the development and history of weaving from early Egyptians to present time.
- g. Method same as other units.
 1. Discussion and work for appreciation.
 2. Reports.
 3. Plans drawn and criticised.
 4. Work started in class finished by pupils after they have completed other lessons.
- h. Time—three hours.
- i. Bibliography.
"Handloom Weaving," Luther Hooper. \$3.25. Isaac Pitman.
"Weavers and Other Workers," J. Hall.
The research work to be done in connection with most units of work will correlate with the English, History—in fact, with all lines of work. The assembling of the contents will continue throughout the semester.
It includes collecting, arranging and mounting pictures, tracings, drawings and themes in an orderly way and in connection with the principles of design.



TWO PAGES FROM THE NEWSPAPER, HAND PRINTED WITH ORIGINAL ILLUSTRATIONS, BY THE PUPILS OF THE SEATTLE, WASHINGTON PUBLIC SCHOOLS. CLARA P. REYNOLDS, ART SUPERVISOR

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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The City of Norfolk as a Grammar School Project

DORIS L. PORTER

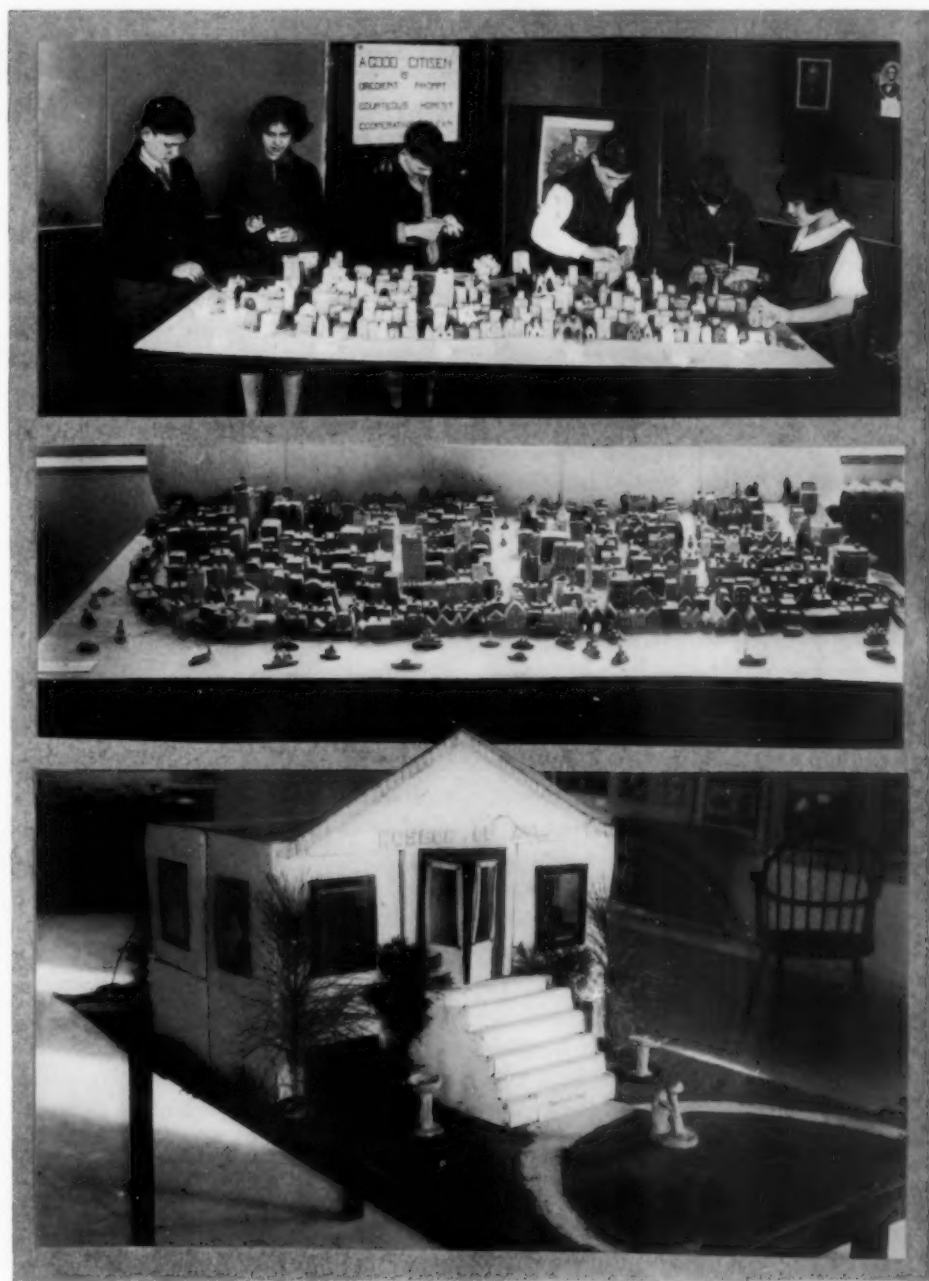
Art Instructor, Portsmouth, Virginia

THE sixth grade pupils have for a course in civics the study of their own city. It is always the purpose of our art instructors to help with the teaching of other school subjects and promoting school activities. In short we believe in correlation. We believe that the art work should be practical and useful, that it should glorify all other work. This does not subordinate the art lessons but on the other hand tends to have all other departments look to the art department for assistance. The grade teacher, Miss Rebecca Darden, told me that her class was to study Norfolk and asked if we could not have an art lesson to teach something about the city, particularly the waterfront.

Norfolk is very favorably situated and there are many points of interest. There

are the ferries, the steamship lines, the freight steamers, the lovely churches, schools, theaters, and large stores in the shopping districts, and historical places. I considered the subject a while and then said, "Suppose we make a miniature city of clay."

We used a large piece of beaver board and with the assistance of a city map laid off a large part of the city. The city is almost surrounded by water and the most important business street is vertical to the main waterfront. We decided to use the longest side of the board for the waterfront, because Norfolk is a seaport, and put in as much of the city as possible. We were able to have all of Main Street, the Confederate Monument, Court House, City Auditorium, Post Office, Custom House,



THE PUPILS OF THE NORFOLK PUBLIC SCHOOLS BUILDING A MODEL CITY OF NORFOLK. BELOW, A MODEL MUSEUM OF ART PLANNED BY THE SCHOOL CHILDREN. DORIS L. PORTER, ART INSTRUCTOR

The School Arts Magazine, September 1927

Union Station, St. Vincent's Hospital, Henry Clay School (the pupil's own school), and many banks, hotels, large stores, etc., besides the waterfront.

The class had never used modeling clay before so they first had to be instructed in the best way to use it. For the benefit of any teacher who has any trouble with clay lessons making the room untidy, I'd like to tell about the way we use it. We have it prepared in the basement. It is broken up into small pieces with a hammer, then it is put in a bucket and covered with water. It is allowed to stand for an hour or longer, then it can be worked into large balls. It should be the consistency of dough for bread. It is now ready for the classroom. Each child's desk must be covered with a piece of newspaper or wrapping paper. One pupil passes the clay. The first thing to do is press out all lumps by taking a small piece of clay at a time and mashing it between the fingers. If a piece of clay drops or little particles dry they may be picked up with a piece of wet clay by just touching it.

The first day each child made a simple little building just so that he might learn to model the clay, square the corners, and make the windows. The buildings were made of a solid block. Later when larger ones were made, a hole was carved out of the inside to save clay.

During the civics periods they discussed streets and situations of buildings and their history. Miss Darden, the grade teacher, was very helpful. She always encourages her class and spurs them on to do their best. In art class they discussed the architecture and construction. The teachers and pupils collected all postcards and pictures that

they could get, but this was not sufficient. They could only get postcards of the most outstanding buildings, so they went down town with pencil and pad and several times I saw them making sketches of city blocks. Few passers-by look higher than the show windows and they do not see the top of a building. One day I nearly stepped in a manhole while counting the number of stories in a building on the opposite side of the street.

These pupils even crossed the river to the city of Portsmouth that they might make sketches of the approach to the ferries from the water.

This miniature city was also rich with automobiles, busses and street cars, to say nothing of all kinds of boats and steamers in the harbor.

The tallest building, the Bank of Commerce, is twelve stories high. This building was made twelve inches tall and all other buildings were made in like proportion. There were at least two hundred buildings in all. When they were all constructed the buildings were painted in imitation of the originals with calcimine. Isinglass was used for show windows and paper costumes graced many of them.

The streets were painted gray, the sidewalks a darker gray, the lawns of churches, etc., green, and tiny trees were made of green sponges and placed just where trees occurred in the city. The whole table was very colorful, pleasing and artistic.

The children certainly feel very well acquainted with their city. They know more about types of architecture, they are very efficient in handling clays, a very useful medium, and have learned to be very neat and careful, for clay objects break.

The Museum of Art as Conceived by School Children

DORIS L. PORTER

Art Instructor, Portsmouth, Virginia

NORFOLK has been trying for several years to get an Art Museum and we have had several very fine exhibitions brought to Norfolk. The school children have been most interested and have attended the exhibitions in large numbers. They are very anxious that we have a museum and keep some of the paintings and sculptures permanently. They decided to make a small museum of their own.

They procured cardboard boxes from the lunch room and fastened them together with paper fasteners and glue. Six boxes were used for the basement floor and six for the main floor. The tops to the boxes served as steps. A stiff piece of cardboard was pointed on the top and placed across the front of building to resemble the front of the Parthenon. A simple design filled this space and the words "Museum of Art" were made from paper and pasted below this. The doors and windows were made of isinglass and the frames of black paper. The whole building was placed on a table. The driveway was painted gray and the space for the lawn covered with paste and over this sprinkled sand colored with dry green calcimine. Small pieces of real evergreens were used. These were packed in wet sand or clay. The electric lights were next made of paper and fastened in the ceilings. They of courses gave a reflected light. Comfortable benches

made of paper and varnished were placed in each room. The back of the building was left open in case observers wished to see more than they could see through the windows.

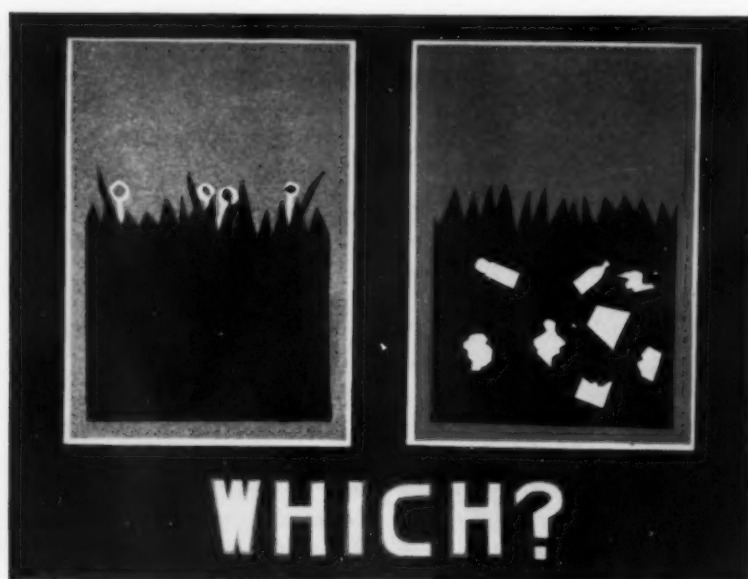
Let us now mount the stairs. The doors are hinged and easily swing open. There is a turnstile which automatically registers the number of visitors. (There is such a one at our temporary museum.) There is a built-in table or counter for catalogs and prints. Straight ahead there is a Mona Lisa. We enter this room and find on its walls "The Annunciation" by Botticelli, "The Madonna of the Chair" by Raphael, and also his "Madonna del Granduca." This is of course the Italian room. All are small colored prints, and gilt paper serves as the frame. We return to the main entrance and going to the left we find ourselves with French and English painters. "The Gleaners" by Millet, "Song of the Lark" by Breton, "Dance of the Nymphs" by Corot, "Age of Innocence" by Reynolds, "Mrs. Robinson and her children" by Lawrence. We again cross the hallway and come to the American rooms. Here is "Battersea Bridge" by Whistler, "After the Storm" by Inness, "Still Life" by Chase, "Madam X" by Sargent, and "George Washington" by Stuart.

We now go to the first floor. Here we find reproductions of many famous statues, "Joan of Arc," "David" by

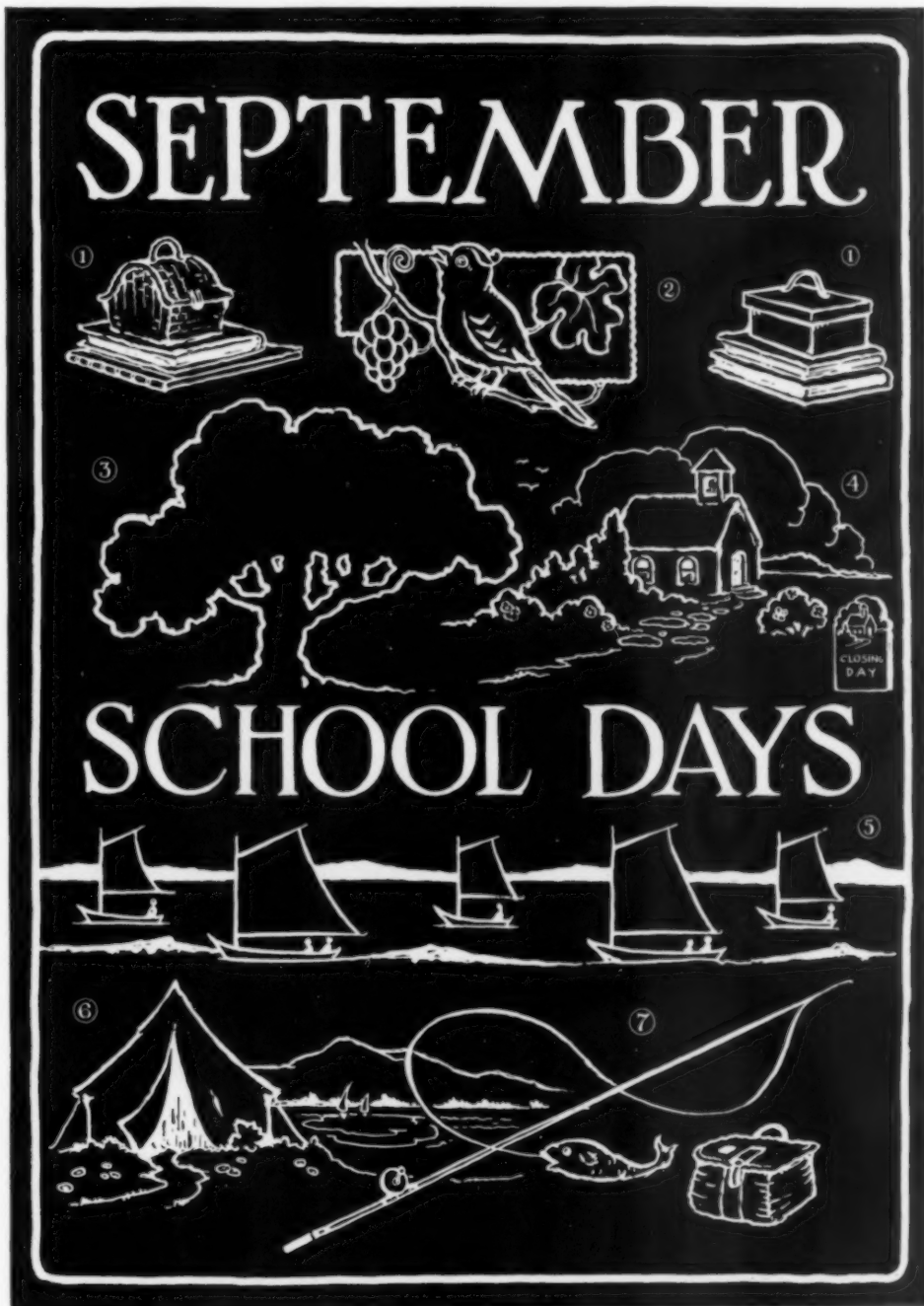
Donatello, "Venus de Medici," etc. Across the hall is the children's room. In this room there are scenes from the life of children who live in the possessions of the United States. These little models were all made with cut paper. Hawaii, the Philippine Islands, Porto Rico, and Alaska are represented. There is also statuary in the garden. In front of the building there is "The Thinker" by Rodin. On each side of the entrance there are fountains. In the rear there is an oblong pool watched over by a garden nymph and surrounded by evergreens.

The statues were modeled with clay. This little model museum was made by pupils from the fourth, fifth and sixth grades of Henry Clay School. The fourth made the building and mounted the pictures. The fifth made the statuary, and the sixth took care of the children's room because they were studying these countries in geography.

The museum was exhibited at a recent school exhibition and I think it made many grown-ups think that if the children are so anxious they must consider the accomplishing of a real museum.



A CITIZENSHIP POSTER BY CHARLES WALDRON, SIXTH GRADE PUPIL OF HIBBING, MINNESOTA, UNDER THE DIRECTION OF VERNET JOHNSON, ART SUPERVISOR, WHO SAYS, "THESE POSTERS AS A SCHOOL PROBLEM EMPHASIZED 'NEATNESS,' AND 'CARE OF PROPERTY,' AND WHICH IF LEARNED AT THIS TIME, SHOULD CARRY OVER AND FORM A BASIS FOR GOOD CITIZENSHIP."



BLACKBOARD DRAWINGS FOR SEPTEMBER BY ENA R. FORD,
ART INSTRUCTOR, HARKER'S SCHOOL, PALO ALTO, CALIFORNIA

The School Arts Magazine, September 1927

The Art and Music Departments Join Forces

A PROBLEM EXECUTED BY THE SIXTH GRADE PUPILS OF THE MOLINE PUBLIC
SCHOOLS, MOLINE, ILLINOIS, UNDER THE DIRECTION OF
MISS VERNET JOHNSON, SUPERVISOR OF ART

VERNET JOHNSON

Supervisor of Art, Moline, Illinois



THE music department asked us to make some posters to advertise the symphony concert they were sponsoring. Of course this could be done by simply lettering some cards; but why shouldn't we make it even a more worthwhile project? For several years the grades had been studying the various instruments in the orchestra, having large cards with the instruments printed on them hung about the room. To see a thing is to know it to a certain degree, but to draw or cut it, is to know it even

better and to retain its image longer. So why not help the music department emphasize this phase of its work?

From white drawing paper the pupils cut freehand several or all of the instruments in an orchestra, and the results were quite amazing. As they cut the various little crooks and turns one marveled at their powers of observation and their ability to reproduce what they saw. Then they measured and cut some $1\frac{1}{2}$ x 2-inch rectangles from white drawing paper, and freehand cut letters

from these for the words "SYMPHONY CONCERT" and the date "MARCH 24."

Now the letters and instruments were assembled on a 12- x 18-inch sheet of dark green construction paper, the 18-inch edge being used as the top. If small instruments, as the flute, were used, one was placed on either side, while if

a harp, violin or other larger instrument was chosen, only one cutting was used.

So music and art went hand in hand, the concert was advertised and I believe the creators of those posters will long remember the shapes of the various instruments in the orchestra.

A Pictorial Chart with Efficient Measurement of Achievement

CHARLOTTE GOULD

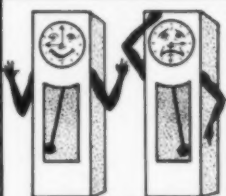
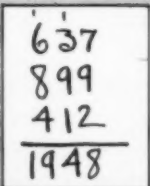


Newburyport, Massachusetts

WHAT can I furnish as an incentive for better class work? The idea flashed. A chart! Something with pictures; something with glittering specks of color to attract them; something that would show individual progress; not day by day, or week by week, but a month to month record throughout the entire year. Realizing that it must be their work or the idea would fail, we discussed the ways and means of such a procedure. Some suggested cutting pictures from magazines and shellacing over them to form illustrations. Others wished it to be all printing like our report cards. We decided upon a scheme which combined many ideas. We sketched the pictures in outline with pencil, then painted them in. The manner in which we kept the exact record was accomplished by means of size No. 2 colored stars. E (our highest mark) was shown by a gold star; G called for a silver star; F was designated by red stars. It was decided to mark P's and V. P.'s only in effort. Here they were to be shown by black stars. Having

made our preliminary decisions, we set about to accomplish the task.

A piece of cardboard $28\frac{1}{2} \times 22$ inches was selected as the foundation of the work. We measured down $2\frac{1}{4}$ inches from the top left and top right corners, $2\frac{1}{4}$ inches in from the sides, and 3 inches from the bottom. This made a margin at the top and sides of $2\frac{1}{4}$ inches, and a margin at the bottom of 3 inches. We measured down 3 inches from the top right and top left corners of the margin and connected these points. Considering the subjects that we wished to tabulate in our fifth grade, we selected arithmetic, geography, spelling, language, reading and penmanship. We did not include music or drawing. It was an unanimous vote to have one section for "effort." Here was a chance for every one to improve. Including the list of names of the pupils, this amounted to eight columns. After the margins were drawn, there were exactly 24 inches left.

You recall that we have ruled a 3-inch space across the top. This space was divided into eight 3-inch squares. In

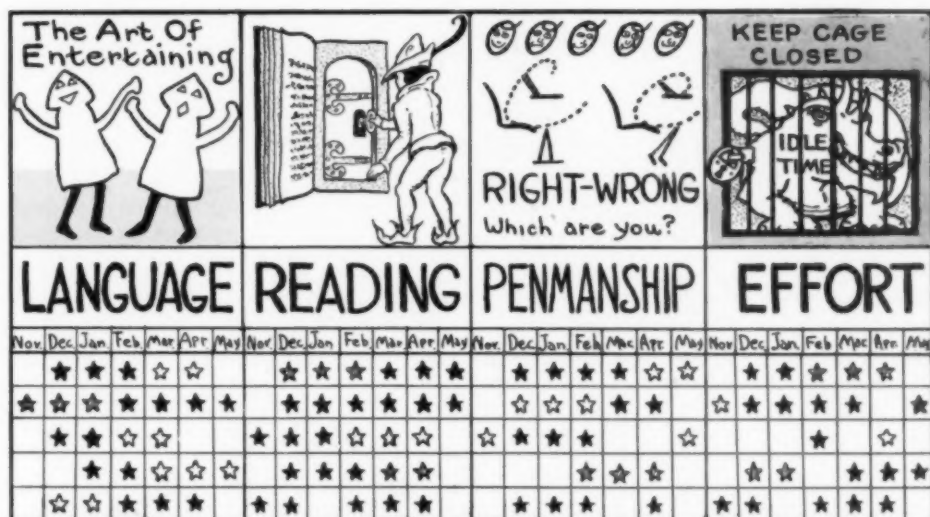
 9AM.-3:30PM.																			
NAMES		ARITHMETIC		GEOGRAPHY		SPELLING													
1927 — 1928.		Nov	Dec	Jan	Feb	Mar	Apr	May	Nov	Dec	Jan	Feb	Mar	Apr	May				
Adams, Harriet				★	★	★	☆		★	★	★	☆				☆	☆	☆	★
Allen, Henry			★	☆	★	★	★	☆	☆	★	★	★	★	★	★	☆	★		★
Brown, Ruth				★	★	★				☆	☆	☆	☆	★	★	★	★	☆	☆
Gole, Alden			★	★	★	★	☆	☆				★	★	★	★	★	☆	☆	★
Gook, Robert				☆	☆	★	★	★		★	☆	☆	☆			★	★	★	☆

each square there was to be a picture. Then the dividing lines between the squares were continued to the bottom margin. The first space was used to picture two clocks; one at 8.45 a. m. and the other at 3.30 p. m. In the column underneath the two clocks, we printed the list of names of the class. The second square was arithmetic. A proportionate space was painted yellow, to illustrate arithmetic paper, and the background of the square was painted dark brown. The arithmetic paper was ruled and two or three questions calculated in small figures. The next square was chosen for geography. Inasmuch as we study world geography as a whole, and take many imaginary trips abroad, we sketched in a picture of an Italian boat. What should we have for spelling? How could we show that we were trying to spell the hard words? One of the poorest spellers suggested that we have a gray squirrel, cracking a hard nut or nuts, each nut bearing as a name one of our hard words. Language

seemed to suggest itself. Three little girls entertaining. Incidentally, we were aiming for better oral English.

Reading was our next chosen subject, and here we had a little Brownie trying to find the key to open the book of good reading. Writing was illustrated by two letters: C's made into pupils writing. Then we added a row of our funny faced O's. As you may suspect, Effort was the last square and here we had a picture of a little boy sitting upon a crate. Inside of the locked crate was a red dragon, labeled IDLE TIME. The little boy held the key. Above the crate was written KEEP CAGE LOCKED. Each square had a different colored background; the clocks, light green; arithmetic, dark brown; the boat for geography, blue; spelling, green; language, old rose; reading, yellow; writing, lavender; and effort, orange.

The space between the row of pictures and the bottom margin was ruled horizontally into $\frac{1}{2}$ -inch spaces. The first space under the pictures was used



for printing the names of the studies. Underneath the clock, there were forty-five spaces left for the names of the pupils.

There was just one thing left to do. That was to divide the spaces (underneath each picture, and beside the names of the pupils) in narrow columns for the specifications of the school months of the winter. The space on this chart was divided for October, November, December, January, February, March, April and May.

The chart nearing its completion aroused the curiosity. The stars were put on, gold, silver and red intermingling in their respective places beneath the pictures. The months passed, the stars increased and the interest in the work improved. Spare moments before school, at recess, or at the end of the session, one would find boys and girls comparing their marks with those of other boys and girls in the class. The chart has proved its worthiness in being a large report card open for inspection at any time. It also showed to the teacher

many interesting facts. It gave a graphical sidelight on the percentage of E's, G's, F's, and P's issued for one month, and for the entire year. It showed the improvement of the class-work individually, and collectively. I think that perhaps the most surprising thing to me was to find the dull student more interested in his marks than ever before. Children that I thought cared little or nothing about their school work, would linger awhile to muse over the chart, and then they would openly confess their desire to do better work and prove their scholastic standard. To me that alone was sufficient to repay me for my time and the patience spent in making the chart. For after all, if a child has the desire to learn and tries to gain in his work, we can not blame him if he hasn't the mental possibilities of the class leader.

Anyone desiring further information concerning the making of a chart write to Miss Charlotte Gould, 47 Marlboro Street, Newburyport, Massachusetts.

Care of Materials

ELISE REID BOYLSTON

Assistant Supervisor of Fine and Industrial Arts, Atlanta, Georgia

WHAT a joy it is for a supervisor to start an art lesson, and find every chick and child supplied with all necessary materials for work—scissors with points intact; crayons which are “all there,” tucked evenly away in their little boxes, the ends sharpened to reasonable points; and even a handy rag ready to wipe away all surplus paste! A question of saving time and nerves, it amounts to; and now that machinery is taking the place of labor, and efficiency is the watchword, we may find it a happy thought to practice some good system, whether our own or that suggested by another, in order to spare ourselves to accomplish what is worthwhile. Far be it from making machines of our children; but since distribution is in most schools a mechanical process, it behooves us to get it done as easily as possible; and if a satisfactory method be used from the first, it soon becomes habit.

When supplies are furnished by the school and kept by the teacher, it is simple enough; but when materials belong to the individual, it is a different matter, as valuable time may be wasted in getting out the articles needed.

In schools where tables and chairs take the place of desks, all that should be necessary is a definite statement by the teacher of what is needed for the lesson. The pupils feel a pride in going quietly to their lockers, keeping out of each other's way, and the minimum of time is lost in getting ready.

In some districts, the children break and lose their crayons, take their scissors home, and soil their papers. This can be corrected by the wise teacher who will collect the materials as soon as they are brought in, stressing the importance of their care each time they are distributed for use, and allowing only those children who show a desire to care for their own to keep them at the end of the lesson. No child will wish to see another receive a privilege not accorded him, and he will soon prove his ability to care for his materials as he should.

Small tags with metal rims are excellent to tie to scissors to identify the owner; and rulers and crayon-boxes can be marked plainly on the back. These may be kept in bags hung to the left side of the desk, or in front of children sitting at tables; or they may be placed in cigar boxes, and given out by the captain of each section or group.

In order to identify cigar boxes quickly when they are stacked in a corner or cupboard, each box may be labeled on the end with a cut paper design made by the child. He quickly recognizes his own, and gets it out with much less effort than if the name had to be read, particularly by first grade children.

Drawing paper should be removed from the envelopes and stacked in convenient piles of different colors and weights. A few packages may be left unopened to be returned to those who withdraw, the quantity used being retained by the teacher.



AN ELEMENTARY ART ROOM SHOWING USE OF MODERN ART DESKS, AND
TEACHER'S DEMONSTRATION CORK-PANEL CENTERING THE FRONT BLACKBOARD



A CORNER OF AN ART SHOP IN AN ELEMENTARY SCHOOL SHOWING SUPPLY CASES IN USE, EACH
PIGEON-HOLE CAREFULLY LABELLED AND ALWAYS KEPT IN ORDER. THESE TWO VIEWS ARE FROM THE
KALAMAZOO, MICHIGAN SCHOOLS. RECEIVED FROM BEULA WADSWORTH, ART SUPERVISOR

The School Arts Magazine, September 1927

All scraps of colored paper should be collected at the end of a lesson and kept in a box. These can be used at will for design work when only small pieces are needed.

When not in use, the ruler should be kept in the back part of the desk. The necessity of caring for crayon boxes should be stressed from the first, as the tops easily become detached, and in

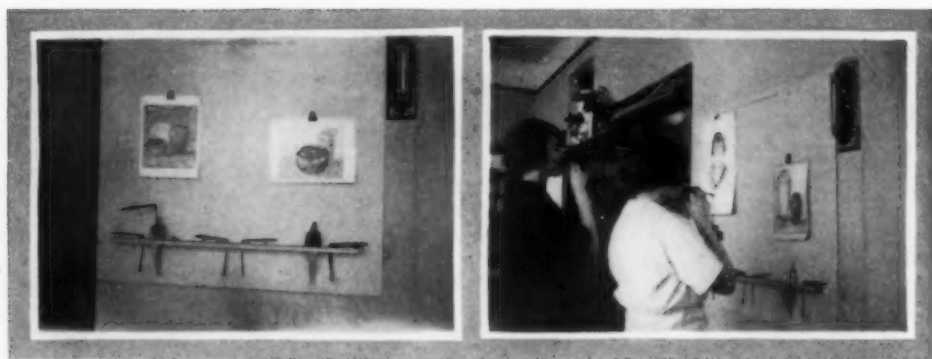
consequence the crayons are soon lost or broken. It is convenient to tie scissors to the desk by a long string as this prevents their being taken home.

If a feeling of responsibility and pride in caring for materials be instilled in little children at the first of the term, much valuable time will be saved, and there will be more joy at the end as well as at the beginning of the lesson.

A Fixing Board

JOHN DEAN

Art Instructor, Minneapolis, Minnesota



THIS fixing board is intended to accommodate two students at once and save waiting, especially at the end of the class period. It is made of a piece of wallboard nailed with three fine nails to the plaster wall. Near the bottom is a narrow wooden shelf supported by two wooden brackets nailed on from the back. In the top of the shelf are bottles. Four $\frac{3}{4}$ -inch holes are bored through the shelf so the tubes of

the atomizers may hang down and any adhering fixatif drip out.

If an old-fashioned alcohol lamp can be secured it will serve for a fixatif bottle, or one may be made of a mucilage or show-card ink bottle that has a screw top as this is not so apt to stick fast. A tall slender rifle shell is cut off about $\frac{5}{8}$ -inch from the end to form a cap to fit over the small end and prevent evaporation.

This tube is soldered over a hole in the

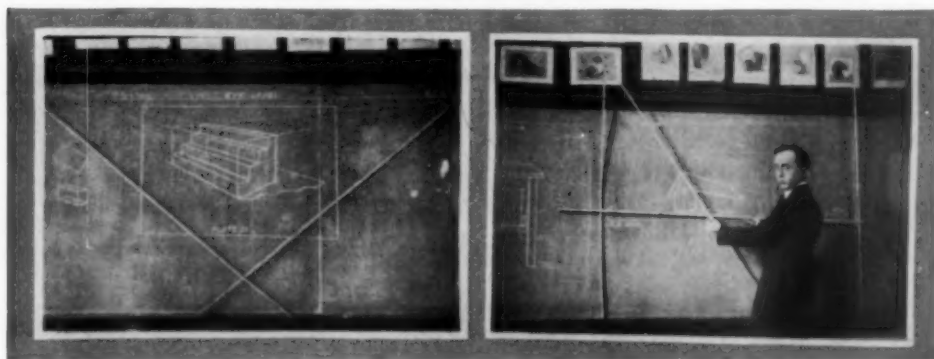
lid of the bottle and the cap soldered onto a short piece of chain (a cheap watch chain from the notion store will make several) so it will not be lost (Fig. 1).

The fixatif is white shellac in denatured alcohol as heavy as desired. Mix about a quart at a time and let stand for a week or more before using. Shake the bottle occasionally. This is quite satisfactory and costs about one-fifth as much as the commercial article.

To fill the bottle remove the whole lid. To use it remove only the small cap and insert the tube of the atomizer. This holds the atomizer upright and also prevents inexperienced pupils inserting the mouth-piece in the bottle. Fixing drawings seems to be a mysterious process for beginners and much time and trouble

will be saved for the teacher if a demonstration is given to each class and simple directions printed on the board, especially "Stand back and blow hard." On the one illustrated silhouettes of the atomizers and bottles in place are painted on the board as reminders. Warnings against careless use of denatured alcohol, inhaling the spray, leaving the cap off the bottle, etc., may be added if found necessary.

Two small spring clamps (Fig. 2) are suspended on cords to hold the drawings while the fixatif is being sprayed on them. One or two small loops may be tied in the cord to be hung on the supporting nail to raise the clamp to varying heights to hold larger drawings or to accommodate taller students. For very large drawings use both clamps.



THIS ILLUSTRATION SHOWS A SIMPLE DEVICE INVENTED BY JOHN DEAN FOR PRODUCING PERSPECTIVE DRAWINGS ON THE BLACKBOARD WHEN DEMONSTRATING BEFORE THE CLASS



Civic Conscience, Personal Conduct, and Moral Attitudes, in Elementary School Art Classes

JESSIE TODD

Supervisor of Art, University of Chicago, Chicago, Illinois

IN ART class we teach children to draw. We lead them to appreciate beautiful things. What do we do to teach civic conscience, personal conduct, and moral attitudes?

I. CIVIC CONSCIENCE. Grades 2 and 3

Children are trying to consider other children in these definite ways.

1. They are trying not to rush up to the art teacher at the beginning of the period to tell her about something they have seen or to show her drawings they have made, because doing this means that all the rest of the class waste their time while they are waiting for the children who are talking to the teacher.

2. They try not to tell about the movies, even if the pictures were very interesting, because they have noticed that the children get so excited they can't draw well.

3. They try to keep all of the colors in their crayon boxes because they realize that when some child has to borrow a crayon, it takes time from the rest of the class.

4. They try to remember to put their names on their drawings for they have noticed that when the teacher has to hold up drawings and ask who owns them, it takes too much time from the rest of the class.

5. When they cut and paste, they try to keep the little scraps on the table, for then they don't need to take time at

the end of the period to pick up the scraps.

6. They try not to interrupt the person who is talking.

7. When a child hands a drawing to another child or to the teacher he has learned to hand it to the other person so that it is right-side up to the person who receives it, because it is a little more polite to do it in that way.

CIVIC CONSCIENCE. Grades 4, 5, and 6

1. Content of teaching.

The property owned by the school should be taken care of, e.g. paints, brushes, crayons, etc.

2. Method.

3. We speak of the care of materials when it becomes necessary. When new materials are given out, the care of them is emphasized.

II. PERSONAL CONDUCT

1. Content of teaching.

Less talking. One person talking at once. Move slowly about the room when people are using India ink and paints.

Ask only intelligent questions to save time of the class and give teacher a chance to help more where help is needed.

2. Method.

We talk about it as it becomes necessary. We commend children who conduct themselves very well.

Example of Non-attention in Painting Class of Sixth A

The little gossips who are inspired by the suggested color scheme to extensive chatter on frocks and parties.



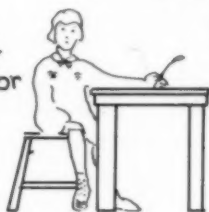
The strollers who are more interested in the work of others than in their own.



The child who paid but half-attention to the instructions given, frantically waves his hand for help.



The student who dreams the period through waiting for an idea.



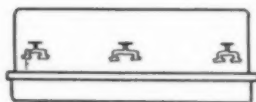
The fusser who cuts paper, sharpens pencils and is apparently very industrious but accomplishes nothing.



A PAGE ILLUSTRATING MISS TODD'S ACCOMPANYING ARTICLE SHOWING NON-ATTENTION IN PAINTING CLASS. DRAWN BY JESSIE TODD

Examples of Attention in Painting Class of Sixth A

Children filling water pans and cleaning brushes at the sink.



One child asks another to hold his drawing at a distance in order that he may test its carrying power.



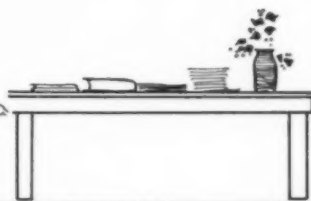
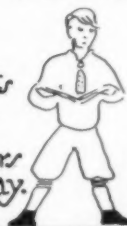
The teacher is asked why the drawing of one "doesn't look right?"



One student asks the class if she may borrow some brown paint that some one has mixed and no longer needs?



Those who have finished their work read the "School Arts Magazine", look at art books, and gather material for next day.



EXAMPLES OF ATTENTION IN PAINTING CLASS, DRAWN BY JESSIE TODD

III. MORAL ATTITUDES. Grades 2 and 3

1. Content of teaching.

One boy in the second grade kept complaining about other children doing this and that. He was given a place at another table. He complained about his new neighbors.

2. Method.

This gave the teacher an opportunity to talk about such things as complaining about one's neighbors.

3. This boy still complains, but not as much as he used to. Sometimes he starts to complain and stops in the middle of the sentence, showing that he is trying.

MORAL ATTITUDES Grades 4, 5 and 6

1. Content of teaching.

Several children were heard to remark, "I'm not going to put that ink away. I didn't take it out." There was a tendency to put away their own things but not to help someone else who was in a hurry or had been detained a little.

2. Method.

We had class discussion on this. When children did helpful things they were commended.

3. Results.

A very much better attitude exists.

Drawing and Painting

Drawing is a thing which everybody can learn to do. It is no easy thing to do. Many people say they can draw a house, but it is because they have had practice but is a thing that everybody can do.

When you draw a picture, you do not want to have it look too real, but you want to have it look real enough.

In painting you have to put the colors on smooth and even. You must have the colors go together. The two triads are *Red, Yellow, Blue* and *Orange, Green, Violet*. Those are the only ones I know of. You can mix them like this. *Orange* and yellow, *Green*; blue and *Violet*, red. You can also mix them this way. *Orange* and red, *green*; yellow and *violet*, blue. Many artists can draw well but cannot put colors on well. Still others can not draw well but can put colors on well. It takes many years of practice to be a good artist. You have to learn three special things to be a good artist: 1. You have to learn to mix colors well. 2. You have to know how to draw well. 3. You have to know how to put colors on well.

Given to JESSIE TODD

by PEGGY MARSHALL

Grade V. Chicago, Illinois



Helps for the Schoolroom

ETHEL WILLIAMS

Art Teacher, Covington, Georgia

HEALTH MILK BOTTLE

THIS is a unique way of individually recording the number of health rules kept each day. The bottle is marked off in six divisions, representing six health rules. The teacher keeps slips of paper corresponding to the height of the divisions on the bottle holder. These are slipped inside the bottle (between the covers of the holder, the lower edge inside the edge turned up at the bottom to keep it from falling through). These may be hung up for display of handwork and health habits. The idea is attractive to the children and it makes a useful individual graph. If all the rules are kept the bottle will be full; if three are kept it will be half full, and so on.

To make the folder, draw on heavy colored paper, cutting on heavy outlines also cutting out the bottle shape. Paste oiled paper over the back of the bottle space. This will resemble an empty bottle. When the strips of white paper, indicating the number of health rules kept, is inserted it will resemble a milk bottle partly filled. Of course it will be every pupil's aim and ambition to have a full bottle!

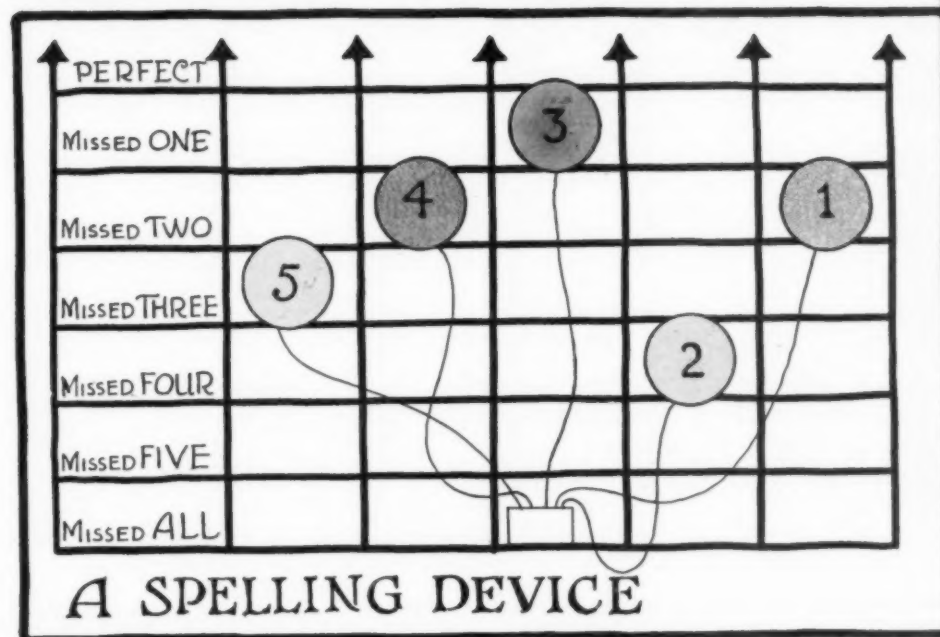
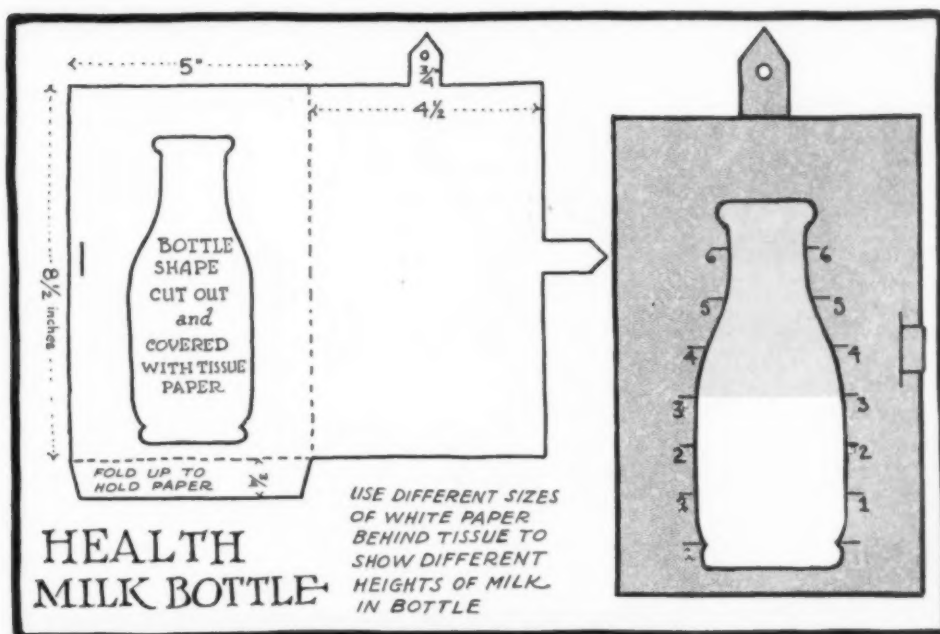
HEALTH RULES

1. Drink some milk every day.
2. Brush your teeth at least twice every day.
3. Sleep eight hours every night with windows open.
4. Play out-of-doors some each day.
5. Drink four glasses of water every day.
6. Eat some fruit every day.

SPELLING DEVICE

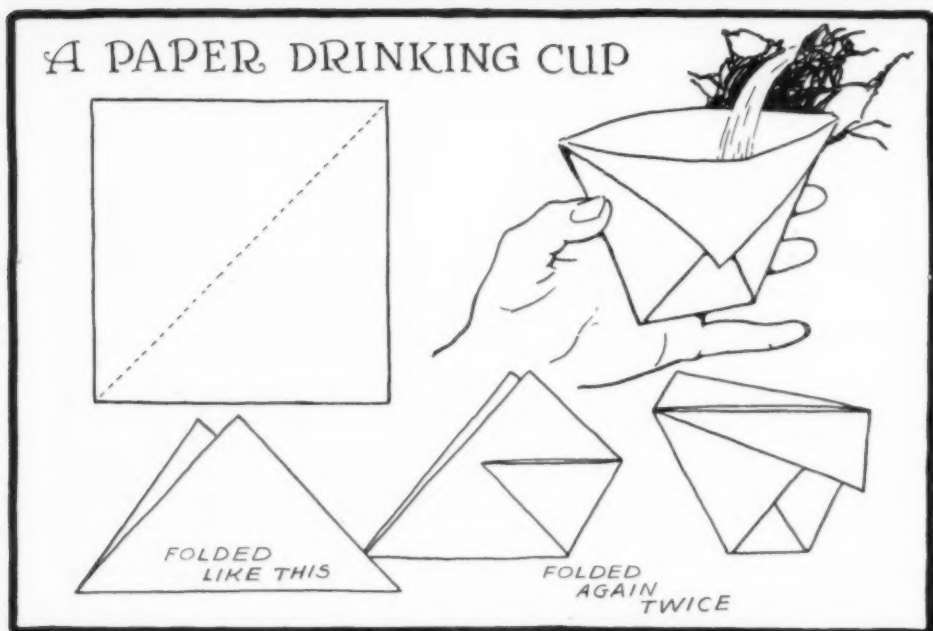
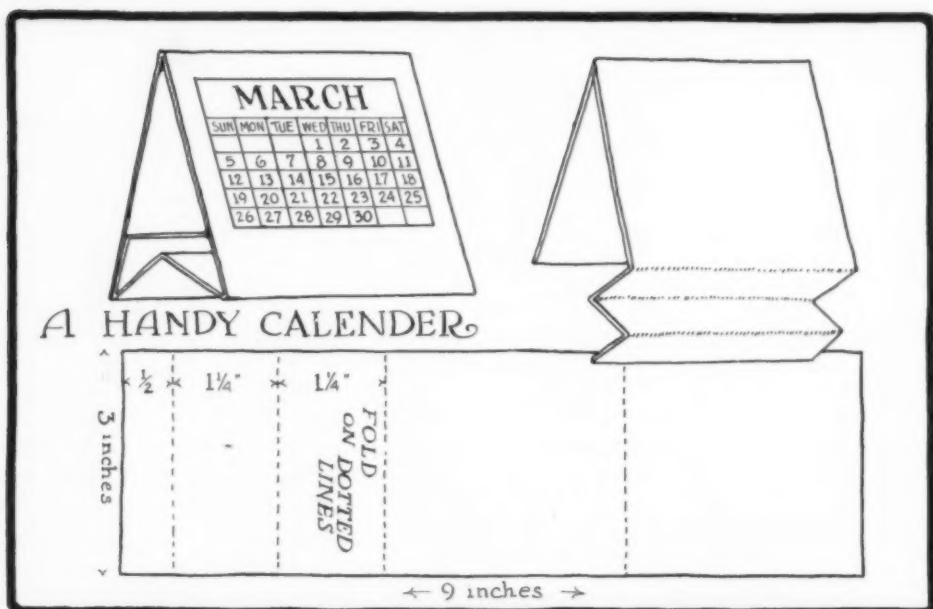
To encourage study in spelling I find these balloons effective. The balloons are numbered as high as there are pupils. Each pupil is given a number and the corresponding balloon is called his. The fence is drawn on the board in colored chalk. The balloons over the top signify perfection for those numbers; those down one space signify one misspelled word. The balloons are made from colored paper, two round discs pasted together with a string between; this work may be done by the children and thereby enhance their use. The pupils work with untiring effort to see their balloons go up, or stay up.

TONGUES IN TREES, BOOKS IN THE RUNNING BROOKS,
SERMONS IN STONES, AND GOOD IN EVERYTHING
—Shakespeare



TWO DEVICES, WHICH ARE HELPS FOR THE SCHOOLROOM,
BY ETHEL WILLIAMS ART TEACHER, COVINGTON, GEORGIA

The School Arts Magazine, September 1927



TWO SIMPLE, PRACTICAL, PAPER-FOLDED OBJECTS FOR BOYS AND GIRLS TO MAKE

The School Arts Magazine, September 1927

Suggestions for Promoting the Interest of Children in Good Pictures

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Brighton, Massachusetts

PROMOTING the interest of children in good pictures is a comparatively easy task, due to the fact that there already exists in young people a natural interest for pictures, and the office of the teacher is merely to feed and direct this very real inclination of the normal child.

Pictures and picture-books are useful to the little child only to the extent that they supplement or add to his knowledge of the life which surrounds him. They are not intended to supplant knowledge which a child can gain through his own observations of nature and of life in general. It would certainly be a mistake to attempt to teach children by means of pictures when the subject may be studied at close range by taking a short walk or by some similar effort of teacher and pupils. No representation can take the place of the actual observation of a farmyard, though the picture may well serve to recall the pleasant experience and thus be a source of added enjoyment. Pictures cannot fail to interest the child if they touch closely upon the things with which he is familiar, whether animal life, the life of the industrial world about which he is curious to know more, the activities of other children, or pictures of historical events whose stories he already knows.

Not all pictures, however great their fame, appeal to children of all ages or at all stages of their development. A picture makes its strongest appeal at the flood tide of interest in the particular subject illustrated. If selected at random without reference to the age or taste of children, or of the individual child, it is unlikely to leave any lasting impression, scarcely a memory of its existence. An injudicious choice of pictures by the teacher may easily create a lifelong indifference, even a distaste towards all art. On the other hand if the child's own inclination becomes the determining factor in the selection of a picture at each successive step in this course of picture-study, there can be

built up not only an increasing knowledge of artists and their works but a growing love of art for its own sake, as the mirror which the child finds reflecting his particular interest. A study of madonnas for example, except as the natural representation of a mother with her child, is not to be preferred as a subject of study for very young children; neither will boys of nine or twelve take an abiding interest in a comparison of their respective merits. These are for children of an older growth, though teachers frequently rule otherwise. The fact that certain pictures are masterpieces is not then in itself sufficient reason for their being introduced as the subject of study. Each picture has its especial time and season in relation to youth in general. A sharp division of subjects, based upon the age of children or their taste for certain kinds of pictures, cannot be made; yet for our purpose we have considered them broadly under three heads.

I

Very young children will be drawn to pictures expressing some very definite action, such as Dupre's "Milking"; Troyon's pictures of cattle; Millet's "Sower"; "The Harvesters"; "Buttermaking"; Mauve's pictures of sheep; and one of a merry group of children called "Ring a' Roses" (painted by Frederick Morgan and etched by E. A. Murray). Many appropriate subjects are published by the various picture companies quite inexpensively so that each child may make a small art collection of his own with which to become thoroughly familiar.

On the walls of one schoolroom which we know are several pictures which are both pleasing and interesting. One is that of two Dutch children rolling hoop, a typical scene of Holland with its windmill in the distance, green fields and peasant dress, a finely colored crayon; another is Waterblow's "Feeding the Lambs,"

showing a mother and her child in the midst of a group of woolly sheep; while a third, though called "Feeding the Birds" by Millet, is of a mother feeding her own children as they sit at the doorway of their home. A charming plaster panel of a child with book in hand and a butterfly perched daintily upon one shoulder makes an appropriate study for "Springtime" or "Easter."

Regarding the study of the picture itself, if the subject interests the class the difficulty will not be in holding their attention for they will probably not stop of their own accord until they have described it to its last detail. When they have done this and compared it with their own knowledge of the same subject they have made the picture theirs. The "Shoeing of the Bay Mare" by Landseer, hanging on the walls of the room, receives no particular attention until after a visit by the class to the local blacksmith, whereupon the picture, though previously having received scant notice, becomes one of the attractions of the schoolroom. (The blacksmith is even now almost a figure of the past, and a shop where horses are being shod a difficult thing to find.)

A very common fault with the pictures in schools is that they are hung so ridiculously high that it is quite evident they were never intended to be studied by the children at all, but merely to cover the bare wall space. At art exhibitions, were it is meant that people should obtain the best possible idea of the artist's work, the pictures are placed as nearly as can be on a level with the eye, and this should be especially the case with relation to young children whom we are training to properly observe works of art for the first time.

II

For boys of eight, nine, and ten years there are the sketches of Joseph Pennell in "The Wonders of Work." Nothing could be finer or of greater interest to children of these ages. The pictures not only engage their whole attention but fire the imagination as well. The subjects of these sketches range throughout the industrial world and depict it in all its power and beauty.

Some of these are: "The Building of the great ship Bismarck," at Hamburg, "the biggest ship yet launched," showing the enormous crane used at the time. "The Lake of Fire" at

Charleroi, "a black lake, beyond a roaring furnace, where an engine pushes a car of slag to the top of the dump. Living liquid fire roars and tumbles into a lake turning it to fire." "The Iron Gate," at Charleroi also, which it strikes, comes down. It can be charged with electricity and has holes through which men may shoot. "The River of Work" at Leeds, "where the sun breaks through and turns all to glory." "Sketches of Pittsburgh," "the work city of the world;" "The Oil Wells;" "The Building of the Bridge" at Cologne; "Steel Works" at Gary and Bessemer; "The Coal Breakers" at Shenandoah; "The Work Castles" at Wilkesbarre, seen as one "wanders at sunset up the banks of this beautiful river;" The building of the "New House" at Philadelphia; The "Stock Yards" at Chicago; Building a "Power House" at Niagara; Building a "Skyscraper" in New York City (The Woolworth Building); "Krupp Works" at Essen; The "Flour Mills" of Minneapolis, "which are as impressive as the cathedrals of France . . . The beauty of the flour mills is the beauty of use. These are the temples of work, the temples of our time;" The "Incline" at Cincinnati (the ascenseur); The "Shipyard at Hamburg" where "the pattern of the steel work of this shipbuilding-yard was like lace; yet in this delicate lace-work maze the most powerful men-of-war were built and launched."

Why should not all of these subjects be full of interest for either young or older children, and develop in them some idea as to the extent and grandeur of these great industries? But whatever the subject, the picture, in order to have any real meaning to a child, must either reproduce or increase the knowledge he has already received through actual living. When children realize that pictures are a means of adding to the information which they crave on all subjects, their interest in them increases, and it is then that the teacher can direct their attention to those that are counted best in art.

Of Whistler's etchings the Venice set, accurate to the finest detail, will reveal that ancient city in all its beauty; "The Rialto"; the "Quiet Canal" with its sleeping gondolas and overhanging balconies; "The Riva" or waterfront sketches; "The Fruit Store" and the exquisite "Doorway"; "The Lagoon," with Venice faintly afloat on the distant horizon like one of her own gondolas; or the Thames set of

sketches which show the wharves of London, the shipping on the Thames river, the various old bridges (Vauxhall, Old Putney, Old Battersea) and again the Thames warehouses.

There are besides the sketches of these two artists—White's etchings of Brooklyn Bridge, Cooper's "Skyscrapers," Alden Weir's "New York at Night," and Childe Hassam's "High Buildings." "To all of these we must look for the modern rendering of work."

Not all children will be attracted to each particular picture in the same degree, but in a large group there will undoubtedly be at least one for whom the subject will have an especial interest, either because of some previous knowledge he has acquired through his own experience, in his reading, or by travel. Such a child will enjoy interpreting the picture to his classmates so they may share his interest and learn to recognize its value. Each child in turn may thus find his opportunity in the picture presented, with benefit to the class and possibly to the teacher herself, since by chance she may thus discover the hobby of some child, of a boy perhaps, whose clear understanding and keen powers of observation will be quick to discover the good points, or the shortcomings, in a picture which treats of this special subject. Such accurate observers make appreciative or stern critics according to their judgment of its merits.

With this new principle of the child's interest applied to the study of a few pictures as a point of departure the growth of true appreciation may be gradually extended to cover the same subject treated by different artists and under quite different conditions. After such detailed examination of several pictures a teacher may safely widen her range of subjects with the assurance that these same methods of careful study will carry over into a larger field without loss of interest.

For girls the study of homes and their interiors may have an especial attraction. [*The House Beautiful* is exhibiting at the present time in various large cities of the United States a most interesting collection of paintings by the youth of the country of homes suitable for the cover of that magazine. Classes should be taken to see this prize exhibit which now (in March) is at the Boston Public Library.] There are many excellent reproductions in photographs obtainable of the interiors of colonial houses (among them the Wayside Inn)

showing the beautiful furnishings of that period. These could be studied in comparison with certain of the Dutch interiors by such artists as Peter de Hooch, or the several Venetian interiors which are counted among the best of Sargent's works.

III

There is a phase of picture study which would seem best fitted for high school pupils, and this is the study of such pictures as embody some highly spiritual idea, apart from the actual reproduction of figures or scenes—pictures painted not only by great artists but by men who strive for the expression of a noble purpose in their art, as a higher type than mere representation. Such pictures are Titian's "Assumption," or "The Presentation of The Virgin;" the "Santa Barbara" of Palma Vecchio, signifying martyrdom; of St. Francis and his great love for nature and humanity; the Sargent "Holy Grail" series at the Boston Public Library may be classed in this group; also "Love and Life" by George Frederic Watts (the painter of the better-known "Sir Galahad"), all of whose paintings are replete with that calm and deeper sense which elevates the mind of the beholder. The description of "Love and Life" is: "Love strong in his immortal youth leads Life, a slight female figure, along the steep uphill path; with his broad wings he shelters her, that the winds of heaven may not visit her too roughly. Violets spring where love has trod, and as they ascend to the mountain-top the air becomes more and more golden. The implication is that without the aid of Divine Love, fragile Human Life could not have power to ascend the steep path upward."

A picture to be studied should be separated from others and given a position of distinction. It needs an adequate setting if it is to make a strong appeal and exert a lasting influence upon the mind of a child. This has been done with a few of the world's famous paintings with marvellous effect. In the chapel at Eton College is the wonderful picture of "Sir Galahad," the only work of art on the chapel walls, thrown into relief by hangings of red velvet. The richness of the background and the absence of all other decoration make evident its design—the embodiment of young manhood as the ideal for English youth. A mother of our acquaintance once chose this single picture in

photograph for the room of her small son. It hung where it could be constantly seen, and that he has since grown to be a knight of the present era may be due in some degree to his years of companionship with the likeness of Sir Galahad. Another picture which by its very isolation produced upon the beholder the deepest possible impression was "The Light of the World," shown us at Oxford, England, locked in its own case upon the sacristy wall of Trinity Chapel like a valuable gem in its velvet casket.

One practical suggestion then to promote the love of true art in young people is to isolate the picture by which we wish to produce a lasting

influence and allow a child to live long enough in its presence to enable it to impress itself upon his mind and character.

With all but the youngest children pictures may be introduced by a foreword as to their histories, the conditions under which they were painted or incidents from the life of the artist, in short whatever facts the teacher conceives will heighten the interest in that special work of art.

It is inconceivable that a child thus carefully instructed in his early years to seek for information and beauty in the shape of pictures should neglect to appreciate and value them in later life.



THERE is an old Chinese proverb which states that if we only hear a thing we soon forget it, if we see it we remember it, but if we actually do it ourselves, we know it. We applied this principle to picture study, and, whenever possible, the children would make free-hand cuttings of objects found in the masterpieces they were studying. I doubt if these pupils will ever forget pictures studied in this way.

This cutting of "The Angelus" I think is most impressive. It seems to me that in its simplicity it gives the same feeling of reverence that Millet has so successfully depicted in "The Angelus."

The cutting is the work of a grade pupil in the Hibbing, Minnesota Schools.

VERNET JOHNSON,
*Supervisor of Art,
Hibbing, Minnesota*



JESSIE TODD
Department of Art Education
University of Chicago



A
Who's Who
of
Art
Educators

Miss Todd
at the
wood-pile

NOT long ago, I was reading an article in a professional magazine in which essential qualifications of the modern teacher were clearly set forth. In thinking over the persons who most nearly met these quite exacting characteristics, the name of Miss Jessie Todd at once came to my mind. Health, energy, pleasing personality, a cheery presence and spirit of good will, loyalty, genuine devotion to the job, hearty co-operation, self-sacrificing efforts and successful attainment—these are some of the terms one must use in referring to the work of this teacher of art.

Miss Todd is a product of the great northwest. She was born in Duluth, Minnesota, and there secured her public school and normal school education. It was in Duluth also that she secured the background for her experience as a teacher and supervisor. During eight years she was a teacher in grades 2, 3, 4, 5 and 6. For four years following she was an assistant supervisor of the art work in the Duluth elementary schools.

In 1921 Miss Todd came to the Laboratory

Schools of the School of Education, the University of Chicago, and was placed in charge of the art work in the elementary school division. Miss Todd was also placed in charge of the practice teaching group for elementary school art and during the last four years has been offering a course in the methods of teaching art for college students who are preparing for professional work in this field.

Miss Todd secured her Ph.B. degree at the University of Chicago in 1925 and is now working towards her Master's degree.

It is a great satisfaction to find occasionally a teacher who continually plays the rôle of student. Miss Todd has always been a student of child psychology and educational methods. That, perhaps, partly accounts for her great success with children. She understands their student problems and knows how to interest, encourage and guide them without doing their work for them. She tries always to find some good in every child's work and to see that every child makes progress.

Miss Todd has not only been successful in

the teaching profession but she has become well known through her writings and publications. Readers of *THE SCHOOL ARTS MAGAZINE* are familiar with her contributions. She has recently collaborated in the preparation of two important publications, "The Master Library," Lewis E. Meyer and Company, Valpariso, Indiana, and "The Classroom Teacher," The Classroom Teacher, Inc., Chicago, Illinois.

In recognition of her contribution to educational literature, Miss Todd has been elected to membership in the educational fraternity, Pi Lambda Theta.

Finally, Miss Todd is an outdoor enthusiast. She sleeps outdoors the year around including the coldest of winter nights. She likes horse-back riding, skating, skiing, tobogganning, canoeing and fishing. She is a devotee to landscape painting in oil and to the painting of flowers in water color. She is an expert basket maker and has woven hundreds of baskets which she has dyed with stains she has made from berries, vegetables and nuts just as the Indians did in the early days of our country.

Perhaps the following comment by J. A. Starkweather, Assistant Superintendent of Schools, Duluth, Minnesota, more nearly gives a picture of Miss Todd in a supervisory capacity.

"It has now been several years since Miss Jessie Todd was an art supervisor in the school system in which I am still working, but the most lasting impression of her social relationships was her unfailing cheerfulness. Miss Jessie had a smile for everybody, and was always willing to share what she had with others. She carried with her an amount of goodwill which was contagious and spread to others around her. Her devotion to her friends has been a pleasing memory to those who knew her when she was here; a memory which Miss Todd has been careful to keep alive by her own efforts.

"As a teacher, Miss Todd's unfailing good humor under trying circumstances always brought her out victorious in the end. Her enthusiasm and interest in her work was such that it inspired others to do their very utmost in the production of art work for the schools. She never failed to interest the children and to secure from the teachers their earnest cooperation. Her own bubbling enthusiasm inspired others to work. She was always willing to help and ever ready with a helpful suggestion in the place of biting criticism. Her criticism was always given with a suggestion as to how to improve the question or problem which she criticized."

WILLIAM G. WHITFORD

Art

I love an hour of drawing
In a very pleasant room;
The teacher is so kind to us
It's over all too soon.
Today we made a kitty big
He looked so fine and fat,
And I just wondered if it's true
That he was full of rat.

—PEGGY MARSHALL

*Written by a Fifth Grade Pupil
for Miss Jessie Todd*